

FAMOUS
MONSTERS
OF FILMLAND

DO-IT-YOURSELF **MONSTER** MAKE-UP **HAND** **BOOK**

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EASY TO FOLLOW PHOTOGUIDE



STEP 1



STEP 2



STEP 3



HOW TO HAVE FUN CREATING
YOUR OWN MONSTER MAKE-UP
OVER 250 EXCITING PICTURES!
WITH SIMPLE EASY-TO-FOLLOW
INSTRUCTIONS **BY FAMOUS MAKE-UP
ARTIST DICK SMITH**

NOW YOU CAN BE A FAMOUS MONSTER

Do you like monster movies?

Then you will probably find that making yourself up as a monster is even more fascinating. Make-up is an exciting hobby, but it has been enjoyed by only a few young people because learning how to do it was very difficult. It was my hobby when I was a teen-ager, so I know both the difficulties and the excitement. I

enjoyed make-up so much that I became a professional make-up artist, and after twenty years,

I still love it. What I want to do with this book is to provide you young amateurs with the information you'll need to make it easy for you to understand

and enjoy this art. The book begins with very simple make-ups and ends with some very complicated ones. All are explained and illustrated in detail, and the source of every material is listed. Many of the techniques and most of the monsters are new ones which I invented just for you.

The various make-ups are designed to illustrate the greatest variety of methods and materials. The knowledge that you gain from each one will enable you to create many other make-ups of your own. All of the examples are monsters because they are the most fun, but the techniques are the same for all "character" make-up, and can be used for other types as well.



Member,
Society of Make-Up Artists



MONSTER MAKE-UP

HAND BOOK

BY DICK SMITH

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GETTING STARTED

A MAKE-UP YOU CAN DO TODAY

In this chapter I am going to get you started having fun with monster make-up. In fact, if you want to run right down to your drugstore, you can do a simple vampire make-up as soon as you get back. (For those who are more patient, there is a similar make-up, done with better materials, at the beginning of Chapter 3.)

WHAT YOU NEED

Before you go to the store, check with the ladies in your home and see if you can borrow a black eyebrow pencil, some pale face powder or talcum, a powder puff, some facial tissue, and some cold cream or similar material. At the drugstore, ask for a small tube of Lassar's plain zinc paste (about 45¢) and any of the items which you could not borrow at home.

If you know a store that has chewing wax candy, get a piece of that and some plain pipe cleaners (unless there are some at home). These materials are to make vampire fangs with. Of course, you can also use toy false teeth if you have some.

HOW TO DO IT

Now here is what you do. Spread some zinc paste (it's harmless!) over your face and neck until your skin has a deathly pallor. Then darken the area around your eyes as shown in the photos of the vampire make-up in Chapter 3. You put a tiny bit of cold cream on your fingertip, rub the black eyebrow pencil on it, and then spread the black on your skin. Next pat (don't rub) powder all

over to set the make-up. Dust off the excess powder with some cotton or tissue. Now give your eyebrows a devilish shape with the black pencil and draw thin black lips.

You can make fangs by cutting off a piece of pipe cleaner about 2 1/3 inches long and bending a half inch on each end down to a right angle. Shape a piece of chewing wax about the size of a very large lima bean and fold it in half over one end of the pipe cleaner. Squeeze it tight on the cleaner and model it into the shape of a pointed tooth. Do the same on the other end and then slip the pipe cleaner up under your upper lip as far as possible, bending the wire to fit around the gum. Finally, wet your hair and comb it slick. If you want to add blood to your lips, use a little catsup. Later you will learn how to make a really realistic blood. Cold cream or soap and water will return you to normal.

SOME BASIC INFORMATION

Now that I have given you a taste, and I hope, whetted your appetite, I am going to give you the basic information that you need to get going on the real fun. First, this book is set up so that very young beginners may learn to do many weird make-ups but also so that older or more skillful persons may progress until they are doing very complicated make-ups. The easier make-ups are at the beginning and the most difficult ones are at the end, so don't skip ahead unless you can do the simpler jobs.



Model without make-up.



Model with strong highlights and shadows.

Next, there are a few basic words which I must explain before going further. A make-up **base** or **foundation** is the material which you put on your face to give it the flesh color which you want. A **highlight** is a similar material which you use only on the parts of your face which you want to look larger or more prominent than they really are. Highlights are lighter than the make-up base over which they are used. A **shadow** is a darker material than the base and is used to make certain parts of the face appear thinner or more sunken in. By carefully combining the two, you can create an illusion that the structure of your face has been changed (see illustrations).

There are different types of make-up bases. Greasepaint comes in tubes like toothpaste and also in sticks like very thick crayons. Both are greasy except the sticks are harder and both come in many flesh tones designed for theatrical use. Additional colors of all kinds, called **lining colors**, come in sticks or small tins. Greasepaints are the cheapest and longest-lasting make-up materials you can buy. You apply them with your fingers, sponges, or brushes. MAX FACTOR and STEIN are the leading manufacturers of these theatrical make-up materials.

Cake Make-up is a dry make-up in a round flat cake. You apply it by rubbing a wet sponge or brush on it and applying that to the face. Both FACTOR and STEIN make it many colors, but it will not be used often in this book.

Rubber Mask Greasepaint is a special make-up with a castor oil base for use on rubber "appliances" (artificial features like noses or chins or bald heads). Greasepaint and other make-up bases do not work well on bare rubber. The grease in

them is absorbed by the rubber and turns pale and chalky looking. Only MAX FACTOR makes Rubber Mask Greasepaint and it must usually be ordered from Hollywood (details in Chapter 2). There are ways of doing without this material which I will explain later.

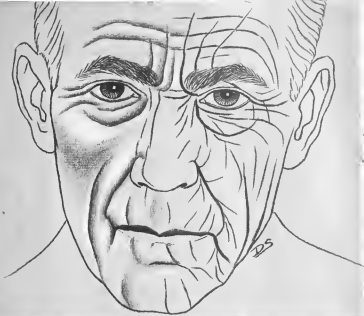
Liquid Make-up is a water-soluble liquid which is applied with a sponge or brush. It has some specific value for certain horror effects. Both FACTOR and STEIN make it.

RECOMMENDED MAKE-UP MATERIALS

Now I am going to give you a list of basic make-up materials which are necessary or useful to have in order to do make-ups like the ones in this book. You do not have to get them all at once. The ones at the top of the list are generally more important. If you want to see exactly what you will need, read the beginning of each make-up description for a list of what materials are required.

STEIN'S make-up materials are generally as good as FACTOR'S but they are a little less expensive, so I will be recommending their products most of the time. When a FACTOR product is definitely better, I will suggest that you buy it even if it costs a little more.

Unless you live in New York City or Hollywood you will probably not find a well-stocked store of theatrical make-up, so I suggest that you order by mail from Paramount Theatrical Supplies, 32 West 20th Street, New York, N.Y. 10011. It has the most complete selection of any store I know and the service is fast and efficient. Write for their make-up catalog and order forms. Unless I indicate otherwise, all materials in this book can be obtained from them. You may also order



Left: highlights and shadows for typical wrinkles. Right: a wrinkle map.

direct from MAX FACTOR & CO., 1655 No. McCadden Place, Hollywood 28, California and M. STEIN COSMETIC CO., 430 Broome Street, New York, N.Y. 10013.

The first thing that you need is a few greasepaints. STEIN sells a small box of assorted greasepaint sticks, regular or water-soluble, for \$1.00. Either type is good. The water-soluble ones do not really dissolve in water but they can be removed a little more easily with soap and water or cold cream. This box is called "Masquerade Set" and contains these colors: white, flesh, blue, red, gray, maroon, brown, and black. STEIN also has some other sets with more colors but I do not suggest them because they contain more natural flesh colors which you do not need for monsters.

GREASEPAINTS

If you can spend more money to start with, skip the Masquerade Set and buy the individual grease-

paints listed below. I will star the most useful ones. STEIN'S greasepaint sticks: #22 white*, #24 brown* (dark), #23 yellow*, #15 Othello (medium brown)—large sticks, 85¢ and small 50¢; lining color sticks: #17 black*, #18 carmine* (bright red), #21 purple*—50¢ each; soft lining colors: #19 green*, #9 medium blue, #4 medium gray—50¢ each. Many of these colors are available in either greasepaint sticks, lining color sticks, or soft lining colors (in a tin). The only difference is the consistencies. The recommendations I have made above are based on what I believe is generally the most useful consistency for that particular color.

POWDERS

The next basic item to get is powder. You can get by with talcum, baby powder and pale cosmetic powders. STEIN sells a large jar of powder for \$1.00. #1A neutral powder is the most useful.

They also have colors which can be used to give the skin or hair an odd tone: #14 Chinese (yellow), #14 1/2 Japanese (ochre), #25 black, #26 gray, #27 blue, #28 green, \$1.00 each. Of course, powders can be mixed together easily to get other shades. I suggest that you hold off buying these until you have a specific need for them, but keep them in mind.

CLEANSING MATERIALS

You must also have something to remove your make-up since soap and water does not get off some grease paints. If there is something in your home you can borrow, you are in luck. Otherwise buy a 16 oz. jar of STEIN Alpine cold cream for \$1.25 or, if you are ordering from Paramount Theatrical Supplies, you can get the Paramount cold cream (16 oz.) for 89¢.

PENCILS

Eyebrow pencils are important. Buy the long wooden ones. STEIN'S are 50¢ each. You may find cheaper ones in the dime store. Black is essential, dark brown also good and maroon is sometimes useful for wrinkles or scars.

While you are at the dime store, get a couple of large powder puffs, some facial tissue, cotton, and single-edge razor blades to sharpen your pencils or a MAYBELLINE eyebrow pencil sharpener.

BRUSHES

Now you need two or three sable make-up brushes (see next chapter, "brushes", for recommendations). A powder brush (STEIN'S), \$1.25, to remove excess powder is an almost indispensable tool.

OTHER MATERIALS

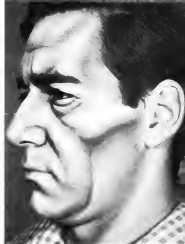
Next I suggest you buy non-flexible collodion, 40¢, FACTOR nose putty, 50¢, and STEIN stage blood (4 oz.), 75¢. You can get great effects with these. STEIN Black Tooth Enamel, 75¢, is also useful.

Spirit gum (STEIN, 60¢) is one of the most basic materials for a make-up artist. I have not mentioned it until now because many of your first make-ups may not require it. When you buy it, also get some isopropyl (rubbing) alcohol (from the drugstore) for cleaning it off your skin and equipment. I strongly recommend that you also get some STEIN'S spirit gum remover (4 oz./60¢) which does a better and much more comfortable job of cleaning gum off the skin.

HAIR

Crepe hair (wool) is another basic item which you do not need immediately but will, eventually. A foot of crepe costs 35¢ and a yard, \$1.05, but if you buy by the yard from Paramount Theatrical Supplies, the price is only 75¢ per yard. (See the chapter on hair goods for details). When you use hair, you must also have a good pair of scissors, preferably the barber type.

The recommendations above should help you build up a useful make-up kit and make every dollar count. I will discuss additional materials in describing the make-ups in the following chapters.



Painting strong highlights and shadows is good practice.

That should give you a good idea about what other materials you would find useful.

READ THESE CAUTIONS

All the materials described in this book are harmless (to the best of my knowledge) to the average individual. However, some persons are allergic to substances that do not bother others. Therefore, do not continue to use any material which leaves an irritation for more than a few hours.

Do not use materials which are not meant to be applied to the skin or hair unless they are mentioned in this book.

Do not put anything in your eyes and be careful to prevent make-up and solvents from getting into them.

Do not apply make-up over irritated or infected skin, sores or pimples.

Wash your hands before making up.

Keep your materials and equipment clean.

Be sure you have the proper solvents to remove the materials you intend to use.

Cleanse your face thoroughly after making up.

MAKE-UP MATERIALS- WHERE TO BUY THEM



This section is more for reference than for reading. You can skip it now and come back to it whenever you want to find out what a make-up material is used for or where to get it.

ADDRESSES OF SUPPLIERS

MAKE-UP MATERIALS

Paramount Theatrical Supplies—32 W. 20th St., N.Y.C. 11, N.Y.
Stein Cosmetic Co.—430 Broome St., N.Y.C.
Max Factor & Co.—1655 No. McCadden Pl., Hollywood 28, Calif.

ARTISTS' MATERIALS

Arthur Brown, Inc.—2 W. 46 St., N.Y.C.

BEAUTY SHOP MATERIALS

Standard Beauty Supply Co., Inc.—20 W. 33 St., N.Y.C.

DENTAL MATERIALS

S. S. White Dental Mfg. Co.—220 W. 42 St., N.Y.C.

LATEX

Paramount Theatrical Supplies—32 W. 20 St., N.Y.C.
Sculpture House—38 E. 30 St., N.Y.C.
Gonf Latex & Chemical Corp.—466 Main St., Cambridge, Mass.

SCULPTURE MATERIALS

Sculpture House—38 E. 30 St., N.Y.C.

WIGS

Paramount Theatrical Supplies—32 W. 20 St., N.Y.C.
Bob Kelly Wig Creations, Inc.—151 W. 46 St., N.Y.C.

MATERIALS

Absorbent Cotton (drugstore) Non-sterile type is cheaper.

Acetone (drugstore) This is a highly volatile and inflammable solvent which must be used with extreme caution. Do not smoke in the same room or put cotton or cleansing tissues soaked with acetone in a trash basket where matches or cigarettes may be thrown. I recommend adult supervision if you are under fifteen. It is used to remove many adhesives and collodion from the skin and from wigs and appliances. It also serves as a thinner for several plastics and adhesives and is excellent for cleaning make-up brushes. Buy about a pint at a time from your drug store and keep it tightly stoppered to prevent evaporation.

Black Tooth Enamel (Paramount, Stein, or Factor) For blocking out teeth (50¢ to 75¢).

Black Tooth Wax (Paramount or Stein) For blocking out teeth (40¢).

Blood (Paramount, Stein or Factor) Stein brand cheapest (\$1.00) and good. Chapter on scars and blood tells how to make your own.

Brushes (Paramount, Stein, Factor, or art stores) Flat red sable or sablelike brushes from an art store are best for blending greasepaints. I suggest one #4 (about 3/16 in. wide), two #7 or 8 (about 1/4 in.), one #10 (about 3/8 in.). A #6 pointed camel hair water color brush is good for spirit gum. A make-up powder brush (Stein brand cheaper) is most important. Wash it frequently. Tooth brushes are handy for applying make-up to hair.

Collodion (Paramount, Factor, some drugstores) Non-flexible is used for scars. Flexible ("Newskin") is used as a sealing coat over putty, wax, and latex (40¢).

Crepe Hair (see "Hair")

"Duo" Surgical Adhesive (drugstore, 85¢) is a creamy adhesive in a tube, originally designed for

adhering bandages. It can be used to glue some rubber appliances, beards, and materials but, since it is made of rubber latex and becomes solid rubber when it dries, it is almost impossible to clean out of wigs and hairpieces. Remove it from the skin by softening it with soap and water and then peeling it off. Do not use only skin cleansers which will only turn the adhesive into a sticky goo. "Duo" Surgical Adhesive can be purchased in most drug stores. Natural latex rubber is often used for the same purpose as "Duo" but unless it is specifically formulated for use on the skin, there is the possibility of some skin reaction.

Eye-brow Pencils (Paramount or dime store) Sharp-en with single-edge razor blade.

Face Powder (Paramount, drug, and dime stores) Powder is used to set any make-up material which has a greasy base. Pat (don't rub) it on generously with a powder puff and then dust off the excess which has not been absorbed. Make-up manufacturers make many different shades of powder to match shades of make-up bases but a translucent powder or pure talc will do for just about everything. FACTOR has a translucent powder which you can buy at cosmetic counters in drug-stores or you can get the slightly larger can of Translucent C3-238 (same thing) \$1.00, where theatrical make-up is sold. STEIN'S 1A Neutral powder is the same type. The difference between translucent and other powders is that the talc is tinted with a dye instead of being mixed with pigments. You can buy plain talc in a drugstore by asking for Talc, U.S.P. The pigmented powders are usually less desirable because their pigment will change the color of your make-up or cover your highlights and shadows.

Fingernails (see Werewolf #2 Make-up for instructions)

Gauze, Silk (fabric or department store) Has various uses (see Skull Make-up). Get finest quality. May be called mousseline de soie, organza de soie or silk organza. A narrow strip of it gummed under the tip of the nose, then pulled up and glued to the bridge of the nose and brow gives appearance of Lon Chaney's Phantom of the Opera.

Glycerine (drugstore) Clear liquid patted on to look like perspiration or placed below (not in) the eyes for tears.

Hair (Paramount, Stein, Factor) Wool crepe hair is the cheapest and most practical type for beards and wigs (see the chapter on the subject).

Hairdryer (department and discount stores) Used to dry applications of latex. The old-fashioned type which looks like a pistol is more convenient but very hard to find.

Hair Whitener (Paramount, Stein, Factor) Any material designed to gray or whiten hair. Also called liquid mascara. Apply with a toothbrush.

Latex (Paramount, art stores) Liquid latex becomes solid rubber when dry. Used for making bald-head caps and certain make-up effects. Paramount is the best source for latex for make-up use. Art stores have latex for rubber molds. For

latex by the gallon (about \$160, best source is General Latex and Chemical Corp., 666 Main St., Cambridge, Mass. Ask for I-V-14 (uncolored) or I-N-119 (flesh tint).

Metallic Materials (Paramount, Stein) Use only products made for the skin. Stein makes liquid make-ups in gold and silver. Nestle LeMar, 902 Broadway, New York City, makes metallic powders for the hair, called Colorstreak, carried by some drugstores and beauty shop supply stores.

Methyl Cellulose (drugstore) 0.5% solution of methyl cellulose is sold for people whose tear ducts do not secrete enough tears. Therefore it can be safely put into the eyes to make them look watery or to overflow like real tears.

Mortician's Wax (Paramount, Factor, Stein) A soft, flesh-colored wax which can be modeled on the face. The Naturo Plasto brand (sold by Paramount and Factor) is much better than any other and worth its higher price (\$1.25 for 2 oz., \$3.50 for 8 oz.). It comes in two consistencies, #1 Firm and #2 Soft. The soft is more popular. The Stein brand, called Derma Wax, costs 60¢ for 2 oz.

Nose Putty (Paramount, Factor, Stein) Harder and stickier than mortician's wax. Factor's has a better quality (50¢ a small stick).

Poli-Grip (drugstore) A denture adhesive useful for holding in false teeth.

Rubber Mask Gresspoint (Factor, Paramount) Has some colors. Used over latex which has not been coated with a sealer. Factor will make it to match any color of Factor make-up (\$2.00 per 2 oz.) You can make your own substitute by grinding up some cake make-up and mixing it into a small amount of castor oil. To make a larger quantity, stir just enough 99% isopropyl alcohol into the cake make-up to dissolve it. Then stir in a smaller quantity of castor oil. Leave uncovered for a day or so till the alcohol evaporates.

Safeguard Spray On Bandage, clear (drugstore) A water-soluble plastic which can be used as an adhesive.

Sealers (Paramount, Factor, drugstores) This word means any liquid which dries into a clear, tough, protective film. Usually used on nose putty, mortician's wax or rubber. Factor makes one called "Sealor" (\$1.00 for 2 oz.) Actually for all the work in this book, flexible collodion worked as well and is cheaper.

Spatula (Art store) A flexible, dull, knife for mixing materials. A butter knife, the handle of a metal nail file, or something similar can be used instead.

Spirit Gum (Paramount, Stein, Factor, drugstores) An adhesive for make-up use in a variety of types. Stein gum (60¢) is good and their Spirit Gum Remover (60¢) is recommended. Factor sells Adhesive (spirit gum, 75¢), Mat Hair Piece Adhesive (also gum but less shiny, \$1.50), Water Soluble Hair Lace Adhesive (used for Ghoul #2 and Frankenstein Make-ups, 75¢), and Spirit Gum #12 (for people allergic to regular gum, 75¢).

MAKE-UPS YOU CAN DO WITH SIMPLE MATERIALS

VAMPIRE

I think a vampire make-up is a very good one for you to being with. The materials and the application are quite simple but the effect is great. You need white, black, and gray or green greasepaints, a black eyebrow pencil, and some pale or neutral powder. Some false teeth from a novelty store and some stage blood would add to the effect but are not necessary. For more extensive information on these items, see the fifth and eighth chapters.

STEP 1—HAIR

Start by wetting your hair and brushing it straight back. Add more water or hair dressing if necessary to get it to stay. Obviously, long hair is best for this make-up, which will give you another excuse for not going to the barber.

STEP 2—BASE

Your face should be given a pale, weird color. White (or light flesh color) plus some gray or green greasepaint will give the right effect. Wash your hands first, then put dabs of both colors all over your face and mix them by rubbing them together with your fingertips. Keep adding greasepaint until you have covered your entire face,

neck, ears, lips and blended the make-up right into your hairline.

STEP 3—SHADOWING

Next take the gray or green color and put more of it under the cheekbones and at the temples to make these areas look darker and more hollow (see illustrations of facial highlighting and shadowing in the first chapter—if you want to be very particular). Use a fingertip or a quarter inch (or larger) brush to blend the shadows but do not slave over them because they are not necessary for this make-up, just good practice for you.

STEP 4—EYES

The eyes are the most important thing. Apply black greasepaint to the upper and lower lids, making it very dark close to the eyelashes and in the hollows around the eyeball. Press gently with your finger and you will feel the hollow in the skull in which the eyeball rests. Your shadowing should not go beyond it and the outer edges of the shadow should get lighter and lighter until they blend softly into the pale flesh color. A quarter-inch sable brush (#7 or 8) is handy for working around the eyes but you can do it with a fingertip.



Gary Evangelist, age 17.



Applying greasepaint.



Shadowing the cheekbone and temple.



Eye shading.

turn page with care



Pencilling the eyebrow.



Finishing touches.



Home-made fangs.

STEP 5—POWDER

Now powder your face generously with a pale or neutral powder. Pat it on, do not rub. The powder absorbs the grease and sets it, so you put on plenty and then brush off the excess with a powder brush or a piece of clean cotton or one of those fuzzy bath powder puffs.

STEP 6—EYEBROWS

The shape of the vampire's eyebrows is most important. Use your black pencil and keep it fairly sharp with a single-edge razor blade. The idea is to make tiny hair-like lines on the skin in the same direction that natural eyebrows grow. Study the close-up picture and then start pencilling near the nose until the brows almost meet each other. Now work on the rest, giving the top of the brows the diabolical upward slant.

STEP 7—FINISHING TOUCHES

The black pencil can also be used to enlarge the nostril openings by applying black in and around them. The inner part of the lips should also be blackened into a thin hard line with the eyebrow pencil or greasepaint and a brush.

Your hair should be dry by now and in good shape but if it is not, fix it once more. There have been vampire make-ups with both black and blonde

hair, so you can leave yours the way it is. If you should want to blacken your hair, liquid black mascara or black cake make-up is the proper thing to use (never risk injury by using some non-cosmetic material like shoe polish). Other black make-up materials might be used but avoid them unless you are sure that you can wash them out of your hair easily.

TEETH

If you want to have fangs, now is the time to put them in or improvise some. The simplest method is to bend a white pipe cleaner into a shape like a croquet wicket and model wax fangs over the ends (see the description at the beginning of Chapter 1). Chewing wax is good; so is the yellow wax on some cheeses (Bonbel and Bel Paese). Paraffin for preserving must be softened in very hot water. A whitish taffy might work.

If you want to be gruesome, you can apply a trickle or two of stage blood to your lips. A very weird touch is to paint bright red greasepaint or blood on the lower eyelids in a line just under the lashes.

Lastly you will want to dress for the part. Find whatever you can that is black or somber in color. A large piece of cheap black cloth makes a good cape or can be draped around the head as a hood.



MAKE-UPS YOU CAN DO WITH SIMPLE MATERIALS

GHOUL #1



David Smith,
age 10 (model).



Step 1.

Here is a weird face which you can do with greasepaints only. You need yellow, red, green, and black colors and one or two small make-up brushes (#4).

STEP 1

Start by applying yellow to the face, neck and ears. You can skip the area close to the eyes because that



Step 2.

will be covered with other colors. Then apply black around your left eye and paint the red scar and eyelids on the right one.

STEP 2

The next step is to paint the black around the right eye and draw the eyebrows and frown lines. Make



the nostrils look huge by painting above and below the openings.

STEP 3

Blacken the lips and draw curving cracks over the edges. Make black shadows below the cheekbones, the left one curving under the bone and the right one

slanting downwards on the cheek. Add shadows from the nostrils and the corners of the mouth downwards. To give a more three-dimensional effect and to make the color more sickly, paint green shadows below or alongside the black ones. Finally paint a thin white line on both sides of the red scar where it crosses the forehead and cheek. Powdering is optional.

END

MAKE-UPS YOU CAN DO WITH SIMPLE MATERIALS



Douglas Smith, age 12.

SPLIT FACE

Here is a make-up which I got a kick out of because it occurred to me on the spur of the moment and came out very successfully. It is all done with greasepaint, white, black, red, blue, perhaps some green and a black eyebrow pencil.

STEP 1

I started out by covering the entire face with white, including the eyebrows, and I powdered it with white talc. Then I drew skull-like teeth over the lips with the black eyebrow pencil. Of course you should only do the right half of your face because I cleaned off the left side when the idea came to me.

STEP 2

The next step was to paint a skull-like hollow around the eye, at the temple, and under the cheekbone. The vertical black shadow connecting the rear of the tooth with the cheekbone shadow represents the opening that appears in skulls at that spot (see the Skull Make-up). I added more white greasepaint to the center of each tooth to make it more three-dimensional.

Step 1 and 2.





Step 3.

STEP 3

Next I painted the irregular red line dividing the face like a jagged line of raw flesh and I accented it with a thin line of blue (or purple) towards the left side. Red also went on the right-side eyelids. I put a pale green tint to the left of the dividing line as if the good side had started to sicken.

STEP 4

Finally, I painted black skull-like openings on the nose and red and blue blood vessels over the white. The head bandage helped complete the effect (a special gauze that sticks to itself, called *Gazette*, is very handy for this kind of job). Before adding the "blood" over the red, I brushed on lightly a little regular soap so that the blood would not "crawl" (bunch up into drops) on the greasepaint.

ASYMMETRICAL MAKE-UPS

I would like to make a general comment about asymmetrical make-ups (not the same on both sides). If you make up your face so that in the mirror it looks the same as the picture which you are copying, it will really be reversed. You may not think that it will make much difference but often it does. To see what happens, hold up the photos in this book of "Split-Face", "Derebet", and "Quasimodo" to a mirror. Which way to they



Step 4.

look better to you? It is interesting to me that most asymmetrical make-ups in films and TV have had the weird eye or effect on the right side of the actor's face. For some reason it seems to work out better that way. Perhaps it is because we read from left to right and so we see a person's right side first.

HOW TO SEE YOUR TRUE IMAGE

If you want to see your face as it really is and as other people see it, hold two mirrors so that their edges meet and form a right angle like a half-opened book in front of you. Where the mirrors meet, you will see your face, half in one mirror and half in the other. If you close the "book" slightly, your face will divide into two faces, one in each mirror. Both are true images because they are reflections of reflections. Wink one eye to prove it to yourself.

COPYING ASYMMETRICAL MAKE-UPS

When you want to copy an asymmetrical make-up truly, you have two choices. You can prop up the picture before a mirror and copy its reflection, or you can rig up two mirrors as described above and make your true image match the picture. I think the first method is easier and the second method need only be used to check the results.



END

MAKE-UPS YOU CAN DO WITH SIMPLE MATERIALS



David Smith, age 10.

WEREWOLF #1

Here is a make-up which is terrific on any face regardless of shape or age and that even goes for girls! It is a simple werewolf make-up. There is an advanced one for you near the end of the book when you want to go all out. Now you will need a small STEIN Greasepaint Stick #24 (dark brown), a black eyebrow pencil, a small make-up brush, some crepe hair to match your own, spirit gum or Karo Syrup, and some false teeth from a novelty store.

STEP 1

The first step is to make hair-like marks all around the sides of your face. Do this by rubbing your finger on the brown greasepaint and then stroking it lightly across your cheek from the edge of your jaw towards your nose (see photo). Also darken the skin around your eyes and the end of your nose with the make-up on your fingertip.

STEP 2

Use your brush and the same brown greasepaint to paint in the lines and shadows on your forehead and around your eyes, nose and mouth as shown in the next photo. Before you make the lines, wrinkle up that part of your face so that you can see which way they really should go. Frown hard, pucker your nose as if you smelled something bad and you will get the idea. The lines in my make-up are very dark so that you can see them clearly but you can get a more realistic effect by blending the edges some with the brush or your finger.

Step 1.





Step 2.



Step 3.

STEP 3

Draw the eyebrows and the hair below the lower lip with the black eyebrow pencil. When you do the eyebrows, grip the pencil loosely in the middle and make strokes that slant upwards. They should come together over the nose. The pencilling below the lip is supposed to look like the fringe of hair which was used on the make-up in WEREWOLF OF LONDON with Henry Hull. It should cover the sides of the lip so that it looks somewhat triangular. You may also darken some of the large wrinkles with the black pencil.

STEP 4

Lastly apply the hair. Unbraid the strings from a few inches of wool crepe hair. Gently pull on the end and sides of the strand until you have fluffed it out as much as you can without it coming apart. Then tear off a piece that will cover the side of your face from the temple down to the jaw. Make a duplicate for the other side. Comb your hair forward into a point in the middle of your forehead. Paint some spirit gum or Karo Syrup under it to hold it if necessary. Then apply gum or syrup to one side of your face between your cheekbone and ear and from temple to jawline. You can use your finger to apply the

syrup but wash it off before you handle the hair. Put the hair in position and pull a few hairs from the mass slightly forward and stick them down to make the edge look more natural. Do the same on the other side. Stick a long thin piece of hair in the center of your forehead with the end spread over the top of your head. Wetting the loose end will help to blend it in with your own hair. If any of the fur looks too bushy, trim it close to your face with scissors.

TEETH

For teeth you can use the novelty store kind or you can make simple fangs out of wax as I explained for the vampire make-up. You follow the same procedure but you stick them in front of your lower teeth instead of the uppers. The shape of the plastic novelty teeth can often be improved by filing or sanding. For more elaborate creations, see the chapter on false teeth and the Werewolf #2 make-up instructions in the advanced section.

REMOVING THE MAKE UP

To clean up, use STEIN Spirit Gum Remover or rubbing alcohol on the gum, water on the syrup, and cold cream on the make-up.



END 21

MAKE-UPS YOU CAN DO WITH SIMPLE MATERIALS

Weird-oh



David Smith, age 10.



Cut top and bottom edges as marked.



Finished WEIRD-OH eye.

WEIRD-OH toys have been very popular with young monster fans. Many of the creatures resemble nothing human but some can be duplicated with make-up with very striking effect. Here is one which I created on my ten-year-old son, David, to go with his WEIRDO-OH helmet. You need to prepare eyes, nose, and mouth in advance.

PREPARING THE EYES

The eyes are made out of two sections cut from a plastic egg storage tray (sold in hardware and

houseware stores). You will use the rest of the tray for other make-ups which follow. Ping pong balls cut in half will also do but are not as large and crazy. Whichever you use, you should try to trim them so that they fit over the eye area of your face snugly. The top and bottom edges of a false eye must curve inwards as indicated by the black line in the photo (see the chapter on Eyes for further illustrations.)

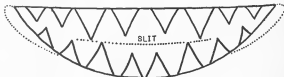
Next, hold each eyeball in position over your eye and place a mark on the outside with an eyebrow



Step 1.



Step 2.



Pattern for teeth.

pencil which indicates where a hole would permit you to see forward and slightly down. Next you remove the eyeballs from your face. Drill tiny holes at the marks with the point of a sharp scissor. Check your vision with both eyes held in position. Enlarge the holes, moving the center of the hole in the direction that will improve your forward vision. The holes should be about $\frac{5}{16}$ ths of an inch in diameter for this make-up ($\frac{3}{16}$ ths for most others). If the area seen through one eye hole overlaps the area seen through the other, it will be less tiring for your eyes. Paint the false

eyes with white plastic model paint (like TESTOR'S Plai). When thoroughly dry, use bright red for the iris and veins.

MAKING THE TEETH

For the teeth, start by making a tracing of the pattern given here. Fasten the tracing to a board with a piece of wax paper or plastic covering it. Then fasten a piece of nylon net (lady's veiling) over that. Cut the teeth out of heavy white paper and paste them in position on the net with Duco



Step 3.

Effect in profile.



Cement or Duo Surgical Adhesive. When dry, remove from your pattern and trim the net as indicated in the book pattern.

MAKING THE NOSE

The nose is made by carefully scissoring a piece of inch-thick foam latex or plastic bath sponge. Hollow out the inside first by plucking out bits with a tweezers until it fits over the tip of your nose. Then trim the outside, making the edges where the latex nose joins your own as thin as possible.

MATERIALS NEEDED

The other items which you need are, transparent plastic adhesive tape, spirit gum, black and green or gray greasepaint, a black eyebrow pencil, a small make-up brush (#4), pale or transparent powder, and a costume of some sort.

STEP 1

Now we can get going. Put on your costume if it goes over your head. Apply your green or gray greasepaint to all areas of your face that will be exposed. Paint black on the approximate area the false teeth will cover and powder your face. Now paint greasepaint on the rubber nose and glue it in place by applying spirit gum to the part of your nose which it will cover. Incidentally, if you want to use nose putty instead, you certainly can. Just look ahead at the chapter which describes its use.

STEP 2

Before you put the teeth on, make a horizontal slit in the middle of the net so you can open your mouth. Then glue it in place with spirit gum. Of course, you do not have to cover the entire area with gum, skip the skin close to your mouth. Use a small piece of clean cloth to press the net into the gum and to dry the gum.

Now take your small make-up brush and paint black greasepaint over the net between all the teeth and make a thin black line around the border of the mouth. Also draw the wrinkle at each corner of the mouth which I did at a later stage.

STEP 3

Before sticking on the false eyes, hold them in position one at a time and draw on an eyebrow with your black pencil. Then attach short pieces of transparent adhesive tape to the top and bottom edges of each eyeball and stick them in place. Then use your small brush to paint a black outline around each eye and to blacken the tape where it covers the pencilled eyebrows.

HAIR OR HAT

The last thing to do is to mess up your hair or find a crazy hat. Moisten your hair and rub a little soap on it. Massage it until it begins to dry and stands up with the proper wild look. Of course, a Weird-Oh helmet is made-to-order.

I think you can see that you can make your face into something very inhuman. By using various materials, you could also create the effect of a scarecrow, a cartoon character, a Picasso painting, or a robot.



MAKE-UPS YOU CAN DO WITH SIMPLE MATERIALS

MARTIAN

NUMBER ONE



Gary Evangelist,
age 17.

Checking the eyes.



This Martian make-up is fairly simple, being based on just two odd items, a helmet made of a plastic ball and eyes made of pieces from an egg storage tray.

MAKING A HELMET

The ball was an inexpensive plastic one, smooth on the outside. The diameter was about two inches bigger than the head of the subject. I cut out a round hole about five inches across and made a slit from the hole up the back so I could get it on the head. By marking it with an eyebrow pencil and carefully and gradually trimming it I was able to fit it around the ears and brow. Then I turned it inside out to get the uncolored surface.

MAKING THE EYES

Two compartments were cut out of an egg storage tray (from hardware or houseware store) and trimmed to fit as described for making Weird-Oh eyes. Paint the eyes with plastic model paint (like TESTOR'S Pla), using white on the inside and, on the outside, black for the pupil, red lines for the iris, and black for the radiating lines outside the iris.

THE MAKE-UP

Now that the preparations are made, the rest is easy. Make-up your face with any odd greasepaint color (green, gray, yellow, etc.) and powder it. Use a couple of short pieces of transparent plastic adhesive tape on the top and bottom edge of each false eye to attach them. I have put the eyes on at this point to help me create the make-up but you should leave them off till the last so you can see what you are doing.

Now take white greasepaint and make strong highlights on the cheekbones, the chin, and the tip and wings of the nose. Also paint the lips white. Then with a black eyebrow pencil or greasepaint and brush, put on the eyebrows, and lines on the cheeks and under the lower lip. The nostrils should be outlined with black and the openings extended almost to the tip of the nose.



Pattern for the teeth.



OVERLAP



CUT



CUT



OVERLAP



Pattern for the mouth.



CUT
OUT

Pattern for the ears.



This is one of my favorites. It's very startling, especially in color with its purple eyes and yellow skin, and yet it's very easy to do. You need to make a few things in advance.

TEETH

First, the teeth. Trace the pattern given here on a regular piece of paper. Spread a bit of sticky yellow wax (the coating from some Bonbel's cheese in your supermarket) or nose putty over the paper teeth. Then add more wax in the center of each tooth and smooth it into slightly rounded form. A popsicle stick makes a fair modelling tool. Use your fingers with cold cream on them for the final smoothing. Now you can cut out the paper pattern. Painting brown greasepaint between the teeth and white along the center of each will make them look more three-dimensional.

EARS

Buy a piece of Dr. Scholl's Adhesive Foam (for feet) 29¢ in your drugstore. Make a paper tracing of the ear pattern given here and cut it out. Trace the outline of the paper pattern and the ear hole onto the foam. Then reverse it and make another tracing on the foam for the other ear. Cut the ears out, the holes in them too, and round off the edges with your scissors. Then paint them with STEIN'S yellow greasepaint (#23) or lining color stick (#16) and draw in the shadows with a brown eye-brow pencil or #24 brown greasepaint.

MOUTH

Buy a piece of Dr. Scholl's Moleskin (49¢) at your drugstore also. Make a paper pattern of the mouth from the one shown here. Cut it out and try it on your face to see if it seems the right

MAKE-UPS YOU CAN DO WITH SIMPLE MATERIALS

Martian

number two



Douglas Smith, age 12.



Step 1.



Step 2.

size. If it isn't, make a new, corrected tracing. Trace the pattern onto the moleskin and cut it out. Blacken it with STEIN'S black cake make-up (small, 50¢) or, since it is not going on your skin, black poster paint. Put it aside to dry thoroughly.

MATERIALS FOR THE MAKE-UP

You need, STEIN'S greasepaint stick #23 or lining color stick #16 (both yellow), also lining color sticks #21 (purple) and #17 (black), a black eyebrow pencil, a small make-up brush, scissors, adhesive tape, neutral powder, a puff, cold cream and tissue, of course.

STEP 1—HAIR

Unless you have some kind of space helmet to wear, you should do something with your hair first. Plaster it into a point on your forehead or any other way that looks unusual. If it won't stick, add some hair dressing or even some syrup. It will wash out.

STEP 2—TEETH

Paint your lower lip and the area around it with purple. Then place the teeth in position and attach them with two short pieces of adhesive tape along the upper edges of the paper.



Step 3.



Step 4.

STEP 3—MOUTH

Peel the protective backing off the moleskin mouth. Stick something sharp under the plastic backing to get it loose. Stick it on gently until you are sure you have it positioned correctly. The upper part should be a little more than half on the tip of your nose and the rest should be below it. The upper part overlaps where it is cut so that it fits your nose. Smooth out the sides and the corners next. The bottom pieces will probably overlap where they meet in the center of your chin. Trim them to join neatly.

STEP 4—EARS

Peel the backing off the lower two-thirds of each ear and cut it loose. Leaving some backing on the tips will keep them from sticking to your hair. Now stick the ears over your own.

STEP 5—MAKE-UP

Paint large eye sockets with the purple lining color. Then apply yellow to all the remaining areas of exposed skin. With a black eyebrow pencil or black lining color and a brush, paint hollows under your eyes, diabolical eyebrows, and shadows from the corners of the mouth along under your cheekbones. You can also pencil your scalp to make your hair look thicker and blacker in the middle of your forehead and at your temples. If your hair is light and you want to blacken it, apply black cake make-up with a sponge. Finally add a little purple to the sides of your face below the cheekbones. Then powder just your jaw and neck to keep the make-up from rubbing off your collar. Don't get powder on the moleskin. If you do, retouch it with black cake make-up and a wet brush.





MARTIAN #2

HEADGEAR

The photos show two improvised space head-dresses. The black one is cut out of a long piece of heavy paper wrapped around the head and taped in the back. The white one is a large plas-

tic ball which was carefully cut to fit like a helmet and then painted with latex wall paint. The process was similar to that described for the Martian #1 Make-up.



Headress of heavy paper.



Headress made of a plastic ball.

MAKE-UPS YOU CAN DO WITH SIMPLE MATERIALS

GHOUL NUMBER 2

Gregory Parker, age 17.



Here is a make-up technique which is quite simple but gives you a weird three-dimensional effect. You can use it for anything from scarred skin to rotting flesh. In this make-up, a real grave-yard type, it represents the latter.

MATERIALS NEEDED

The items you will need are: absorbent cotton, Karo Syrup, STEIN Liquid Make-up #13, purple sallow (4 oz. bottle), STEIN black Cake Make-up, and one or two quarter inch (#7) make-up brushes (or larger). Although you can get by without it, I recommend that you also purchase a bottle of MAX FACTOR Water Soluble Hair Lace Adhesive, 75¢ (from their Hollywood Studio or Paramount Theatrical Supplies). Optional and less important are STEIN Face Powders, #28 Green and #14 1/2 Japanese. If you want the bald effect added at the end of this make-up, you will need some Masslinn Towels, or a rubber bald cap, and some spirit gum or Duo Surgical Adhesive.

TECHNIQUE FOR CREATING ROTTING FLESH

The basic technique is simple. Paint a section of your face with Karo Syrup as an adhesive; stick on some cotton; paint liquid make-up over the cotton to color it and to wet and shape it; add other appropriate colors. The pictures show the order in which I treated each part of the face but you can do it another way if you prefer. I do suggest that you leave the eye and neck areas till last.



The amount of cotton that you use and the way that you put it on will affect the appearance that you get. Thick pieces will obviously give you a bulkier build-up. Large smooth pieces will give you a smoother surface while small thick bits create the lumpiest texture. Also the way that you brush on the liquid make-up will affect the appearance. You can maintain a relatively smooth surface by careful brushing or you can poke the cotton around until it is very bumpy and irregular. In either case you should soak the cotton thoroughly so that it will stay in place. Adding some FACTOR Water Soluble Hair Lace Adhesive to the liquid make-up will hold the cotton much better. I suggest adding one teaspoon of adhesive to every two teaspoons of make-up. Another point about shaping the cotton—it has a tendency to fold over at the edges creating sharp, un-natural-looking lines. Try to get rid of these by pushing them around with your brush until they look more flesh-like. The eyelids are done by sticking on one carefully pre-shaped piece which is thick in the middle and thin on the edges. After it has been saturated, it can be poked into shape and pushed closer to the lashes. The cotton on the neck gets rubbed by the clothing and tends to loosen. You can soak in some Surgical Adhesive to hold it on.

ADDING SHADOWS

When the cotton has all been applied and made up, use a wet brush and black cake make-up to add irregular blotches and shadows to the coloring. One photo shows half of the face done in this way so that you can see what is accomplished. Do not be afraid to put on too much black. You can always reduce it by painting more of the liquid make-up over it. Use the black heaviest in the hollows of the face to make it look more cadaverous.

FINISHING TOUCHES

You can also muck up your hair by putting some of the liquid make-up into it. Powder of any color will also help but the green and yellow which I mentioned at the beginning are very good. A little of each color dusted on here and there on the face will give a real aged-in-the-ground effect. Food colors can also be used on the cotton. The old piece of cloth which I put around the neck was stained with whatever was handy, mostly the powders.

BALD HEAD

This make-up worked out so well that I decided to carry it a step or two further. I took a piece of dry Masalinn towel and covered the hair by trimming it around the ears and gluing down the edges with Duo Surgical Adhesive (spirit gum okay too). A piece of Saran Wrap might do as well.

Of course a rubber bald cap, even a bad one, would be the easiest. Then I laid large pieces of cotton on the covering and applied the liquid make-up by pressing it on with a big foam latex sponge. The same colors were added as I had used on the face.

BLACK EYEBALLS

I also tried the effect of adding a pair of black eyeballs with pale irises (made from ping-pong balls with holes to see through in the black just below the iris). They were held on by pieces of cotton soaked with make-up laid over the top and bottom edges like eyelids.

I like the bald head very much but I am not sure the eyeballs should not be smaller and they have no expression. Perhaps the real eyes are better



because they give life to a face that otherwise is lifeless. Notice the excellent way that my model used his eyes, rolling them up so that the frises are half hidden under the eyelids. That was the look that was typical of Boris Karloff as the Frankenstein monster.

REMOVING THE MAKE-UP

This type of make-up material can be made to look even more decayed by tearing some of it loose here and there after all the colors have been applied.

If you wear it for a long time, it may dry out too much and become too stiff for comfort. You can spray on a little water with any sort of atomizer or clean spray gun. Removing it is easy. It usually comes off in one piece and what remains can be cleaned up with soap and water. If it has dried out a little before you remove it, you can save it and use it as a mask. Stuff it gently with tissue paper to preserve the shape while it dries out completely. You must use the water soluble adhesive in the liquid make-up if you want the mask to hold together.





Shadows painted on one side.



Final touches.

Covering the hair.







MAKE-UPS YOU CAN DO WITH SIMPLE MATERIALS

SKULL

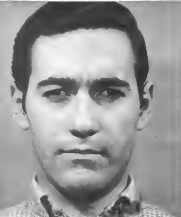


A good skull make-up is marvelously spooky, especially on a dark night! There are a couple of tricks in this one which will give you a most realistic effect.

If you want the whole of your skull head to show, you will have to buy or make a rubber bald cap. See Chapter 9 on the subject for instructions. You can easily eliminate this if you want to wear a hood of black cloth.

MAKING THE TEETH

What is essential to this make-up is the teeth. They are attached to the outside of the lips but still permit the mouth to open. The teeth are modelled out of wax on a thin piece of silk gauze (see Chapter 2 on materials) which is gummed to the skin. A piece of Nylon net or any thin, fine material might also be used.



Michael Mihalik, age 20.



Step 1.

Start by making a tracing of the diagram of the skull teeth on a piece of silk gauze which is somewhat larger than the teeth. At first, just trace the over-all outline and hold the cloth over your mouth to see if it is the right size. If it looks too big, reduce the length of the roots of the teeth and leave off some back ones when you make the complete tracing. Now with a piece of wax paper under it, Scotch tape the gauze to a board. The soft yellowish wax on Bonbel cheese from your supermarket is ideal for modelling the teeth. Nose putty can also be used but chewing wax will not stick to the gauze.

The teeth do not have to be very thick in order to give the proper illusion. The front ones are a little more than 1/16th of an inch thick and the back teeth are half as thick. Use a small stick or nail file to press the wax onto the cloth and model the shapes. Make sure there is a definite separation between each tooth. When all the modelling is done, cut the gauze between the upper and lower sets, except for the outer edges, with a razor blade. While the teeth are still on the board, paint black greasepaint very carefully around each tooth

with a small brush. Of course you can change your wax teeth to make them more irregular if you want to and even leave some out by painting a section of the gauze black.

STEP 1—BALD CAP

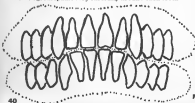
When you start your make-up, put the bald cap on first if you are going to use one. Do not trim the cap to expose the ears as you normally would. Let it cover the ears entirely and the eyebrows too if it is long enough. The cap I used was made from about ten layers of latex painted over a large honeydew melon. Trim the edges just below the eyebrows and spirit gum them down all around. If your cap exposes the ears and eyebrows, cover the brows with a thin layer of nose putty or mortician's wax. Glue your ears flat to your head by coating the back surfaces of the ears and the bare skin behind them with J & J Duo Surgical Adhesive. Allow it to dry thoroughly (ten minutes) and press your ears back against the head. They should stick immediately.

STEP 2—TEETH

Next paint spirit gum on your upper and lower lips. Place the teeth in position so that the slit between them is over the opening between your lips and press the gauze till it sticks in the middle. Then cut the uppers and lowers apart at the outer edges and gum down the rest of each set as smoothly as possible.

STEP 3—MAKE-UP BASE

The best make-up for the rubber cap would be Rubber Mask Greasepaint but you may not have that. You can use white greasepaint but it dries out very fast on rubber and makes it impossible



Pattern for teeth.



Step 2 and 3.



Step 4.

to add any shading colors. You can prevent this somewhat by rubbing castor oil on the cap first. Blot off the excess oil with tissue and then cover the cap and the face with white greasepaint except for the teeth, the neck, and close to the eyes. If you want the most realistic color, mix a touch of brownish yellow into the white until it is yellowish ivory. STEIN'S ivory yellow (#5L in stick and #5 in tube) mixed with white is good.

STEP 4—PAINTING THE SHADOWS

Painting the black areas is the trickiest part. You should use a brush. Study the drawing of a real skull which I have provided. You will notice that I have cheated on the nose. In a real skull you usually see just a triangular hole but I have left a piece of white down to the tip of the nose. I did that because even solid black will not make the nose invisible from all angles. The white strip gives me a bit of camouflage. Also blacken your neck.

After the black holes are painted in, use a gray or grayish-brown for the shadows (gray with white skull, STEIN #15 greasepaint stick with ivory). The shading under the cheekbones and at the temples is the most important but there are also subtle touches above the bridge of the nose, on the forehead, below the eye sockets, and on the jaw.

STEP 5—POWDER

Now powder carefully those areas which look too shiny with white talc or neutral powder. Try to use as little as possible on the black areas and to keep it off the teeth. Go over black spots with more black if necessary. Use a black pencil to



Final touches.



make the cranial suture lines across the top of the skull and down into the temples and for the two tiny holes below the eye sockets.

FINAL TOUCHES

Lastly, highlight the front teeth with white greasepaint and a small brush. Of course if you used nose putty for them, they must all be painted but the rear teeth should be made a darker shade than the front ones to give a three-dimensional appearance. You should be able to open your mouth a little. Make sure that any lip that shows is painted.

If you do not have the materials or the patience to construct the wax teeth, you can still do a skull make-up by drawing the teeth on your lips with a black eyebrow pencil and painting them in with white. If you do it carefully, the effect is not bad. (see the "Spill-Face" Make-up).

The costume for a skull make-up is usually a black hood and cloak made simply from a few yards of cheap material, but an old white sheet could be used as well. You could also Tintex an old sheet black.

MAKE-UPS YOU CAN DO WITH SIMPLE MATERIALS

MARTIAN

NUMBER THREE

This Martian make-up was inspired by studying insects. The eyes are multi-lensed affairs like those of flies but there are several of them which is characteristic of spiders. The elimination of the human nose and the construction of insect-like mandibles completes the threatening aspect of our creature. I think that the thin foam latex (not foam plastic) which I have used offers considerable possibilities for the amateur who wants to create fantastic creatures. You can buy it where upholstery materials are sold. Large department stores usually have such supplies. Spirit gum holds it on very well and if you remove it carefully, you can paste it back on again at another time still made-up.

MATERIALS NEEDED

The materials which you need are, a bald cap, two ping pong balls, two sections from a plastic egg storage tray, black and yellow model paints,

some pipe cleaners, a foot of eighteen-inch-wide, quarter-inch thick foam latex, spirit gum, Surgical Adhesive, black and yellow or green greasepaint.

MAKING THE EYES

Begin your preparations with the eyes. Cut two ping pong balls in halves along the seams. Cut out two sections from the plastic egg tray and trim them to fit your eye areas. Position and drill eight holes in these as directed for the "Weird-Oh" Make-up. Now paint all eyeballs with glossy black model paint. When it is thoroughly dry, cut off the tip of a brush handle where it is about one-eighth of an inch in diameter. Dip this blunt end slightly into the yellow model paint and touch it to a piece of paper. Practice until you can make pretty good round spots. Then begin with the large eyeballs, putting a spot on either side of the vision hole and



Michael Mihalik, age 20.



Insect-type eye.



Latex pieces.

MARTIAN

NUMBER THREE

Patterns for the latex pieces.



continue to put dots in rows at the same intervals established by the first spots. Paint the ping pong balls in the same way.

CUTTING OUT THE FOAM LATEX PIECES

I am providing patterns for the foam latex pieces that will fit large faces. Those of you with smaller faces should reduce the paper pattern until it

fits your face. The pattern is made by folding a piece of tracing paper (air mail paper will do) in half and placing the folded edge along the dotted line of one of the patterns in the book. Then trace the pattern and cut it out while still unfolded. Unfold it and try it on the face for size. Adjust it if necessary and trace it onto a piece of 1/4 in. thick foam latex with an eyebrow pencil.



Step 1.



Step 2.



Step 3.

The pattern which goes over the nose has a "V" notch in it which should be taped together while being fitted but should be cut again so the pattern will be flat for tracing onto the foam latex.

After the pieces of foam latex have been cut out, you should round all the outside edges by careful scissoring. So not round the eye-holes, the "V" notch over the nose or the inside edges of the mandibles. Apply a coat of Duo Surgical Adhesive to each edge of the "V" and lay the piece aside to dry. When the adhesive has dried, carefully press the edges together until they are firmly joined. Cut the star-shaped mouth with scissors or a razor blade and bevel the edges. The inside edges of the mandibles should be cut in a jagged manner. Then cut ten two-inch-long pieces of pipe cleaner and punch five into each side of the mandibles at intervals. They should be bent towards the mouth.

STEP 1

Put the bald cap on first. Cover your ears or glue them back as described for the Skull Make-up. Also blacken your mouth.

STEP 2

Glue the face piece on, making sure that the edges below your eyes are positioned so that they will fit the bottom edges of the false eyes. You do not have to put spirit gum over all your face. Paint it wherever the edges of the latex piece will touch and on the sides of your nose so the piece will conform to your face.

STEP 3

Next, glue on the forehead piece. Position it so that its bottom edges will be a little lower than the top edges of the false eyeballs. In this way, the eyes will be held in position when they are squeezed in between the upper and lower pieces of latex.

STEP 4

The mandible piece can also be stuck on with spirit gum. Paint some on the face piece and some on the under side of the mandible. Put the mandible on when the gum is tacky. Surgical Adhesive will also work if applied to both sides and allowed to dry before they are pressed together.

STEP 5

Now you can insert all the eyes (stick the top pair on with transparent adhesive tape) but take out the ones which cover your own after you have checked the fit until the make-up is complete. I have left them on the model because it helped me in creating the coloring pattern.

Extra long pipe cleaners were burnt at intervals and attached with Surgical Adhesive for feelers.

STEP 6

For make-up, you can use ordinary greasepaint sticks. I used black and yellow, but black with any color would be good. You can rub the make-up sticks right on the foam latex and blend the two colors together with your fingers. A little castor oil on the cap helps the make-up. You will need to use a brush only to get in the crevices and to do the pipe cleaners. When you are finished, you only have to powder the greasepaint on the bare skin.

Of course, if your costume goes over your head, it must be put on ahead of time. I have cheated for some of my pictures by cutting a black turtle-necked sweater up the back for last-minute wearing. Incidentally, when you move your mouth under this make-up, you will find that the Martian mouth will work in an ominous way.



Step 4.



Step 5.



Step 6.



Effect from profile.



MAKE-UPS YOU CAN DO WITH SIMPLE MATERIALS

MUMMY



Robert Dillon, age 15.



These and other photos show steps.

Here is a make-up job which, believe it or not, you can do without any make-up materials except an eyebrow pencil! You can get a marvelous effect if you take a couple of hours and do it carefully but you can also do it more hurriedly and still be impressive. The materials you need besides a black pencil are: a set of McCormick Food Colors, a bottle of Karo Crystal-Clear Syrup, some flour (all from the supermarket), and a package of MASSLINN Cloth Guest Towels (white). The towels are usually sold in houseware or sometimes in stationery stores. They are made of cotton fibers adhered to each other and are not like paper towels. If you cannot find them, write to the manufacturer, White & Wyckoff, Holyoke, Mass., for the store nearest you. Get plain white ones with little or no design. The paper used to cover gasoline model airplanes can be used in the same way though it does not give as thick wrinkles.

You will also need from your kitchen, a small bowl, two teaspoons, two saucers, a measuring cup, measuring spoons or a teaspoon and a tablespoon, and another spoon for stirring. A 1/4 in. make-up brush would be helpful.

PREPARING YOUR MATERIALS

First, measure a half cup of water and put it in the bowl. Add to this twenty drops of red food color, twenty yellow, and ten blue. You will use this to wet and tint your pieces of MASSLINN towel before you stick them on.

Next, measure three level tablespoons of flour into one of the tea cups and add two tablespoons of water. Add eight drops of red food color, eight yellow, and two green and mix. This will be used to plaster your hair down and give it a caked appearance.

Into the second teaspoon, measure carefully two level tablespoons of flour, four teaspoons of Karo Syrup, eight drops of red food color, eight yellow, two green, two blue, and mix thoroughly. This is the paste you will use to stick on the MASSLINN towels. It will also provide color which will soak into the towels, so do not leave the color out.

The saucers are for mixing additional food colors which you can use as accent colors but do not mix them until you are ready to use them because they will evaporate. For dark brown, mix four

drops of red food color, two drops of yellow, one of green and one of blue. Four red, one yellow, two blue and one green will make black. One caution—food colors are harmless to the skin, but could be irritating to the eyes, so keep these mixtures away from the edges of the eyelids. Use the black eyebrow pencil there instead.

MAKE-UP PROCEDURE

The pictures of the various steps in creating this make-up are mostly self-explanatory. The model was fifteen years old. Since he had slightly prominent ears, I glued them back first by coating the back of his ears and skin behind them with J & J Duo Surgical Adhesive, allowing the Duo to dry and then pressing them back. The hair was moistened, combed back and plastered with the mixture made for it. Then the face was treated section by section in the order illustrated.

The procedure is to shape a piece of towel to cover the particular section of the face. It is better to tear the towel rather than cut it with scissors. This is a bit tricky because the towels tear easily in one direction but not in the other, so you have to hold the material firmly and tear it bit by bit. The fibers should run in the same direction as the wrinkles. Apply some of the "glue" mixture to the section of the face to be done (use your finger). Next dunk the piece of towel in the bowl of color and squeeze it almost dry. As you put it in position on the glue, try to bunch it slightly so that small wrinkles will be formed. Keep pulling and pushing it until you are satisfied with the effect. Use a small stick to help push the towelling into wrinkles. Study the pictures for the direction of the wrinkles in each area. You can see that the piece of material for each section should be somewhat larger than the area to be covered in order to allow for the bunch of the towelling. Make sure that each piece is stuck down at the edges and then go on to the next section. In the photographs, I have the model holding a proper piece of Masslian over each section to show you the size and shape. Of course you do not have to follow the exact same sections which I did. You can make yours larger or smaller depending on whether you want to do a fast or meticulous job.

FINAL TOUCHES

When you have gotten all the pieces on, you can accent the effect by mixing the brown and black food colors I described earlier and deepening some of the shadows. Use the brown to darken the hollows under the cheekbones, around the eyes, and at the temples and the prominent wrinkles and frown lines. This is when you need the small make-up brush to apply the food color. Use the black around the eyes except for the areas close to the eyelashes. Here you should use only a black eyebrow pencil, but you can use the food color to blacken your lips and even your tongue if you want.

COSTUME

Improvising a costume for a mummy is obviously difficult. An authentic job with rotting bandages from head to foot is almost impossible for amateurs. However, you can make an effective com-





promise. Find an old white shirt. A pair of tan cotton pants, and an old sheet, which can be torn up. Get a box of Tintex and dye the white articles a sandy tan color. Tear the collar off the shirt and tear the sleeves and pants legs into an irregular ragged fringe. Use strips of torn sheet or dyed gauze bandage (4 in. width) to wrap your neck and arms and any other exposed parts. Add some dirt to the whole get-up and you will look like you just left the tomb, not an Egyptian one perhaps, more likely from some Mexican tomb where the occupants are equally macabre.

The techniques for mummy make-up described above are the simplest I can devise. There is the added advantage that all the materials can be removed with soap and water. The paste in the hair is the most difficult to remove but two applications of shampoo in a shower should do it. For those of you who are interested in further refinements, I will add some suggestions below.

POSSIBLE REFINEMENTS

First, you could create a more emaciated effect by precluding the application of the materials already described with the construction of more prominent cheekbones, jawbone, brow ridges, or bridge of the nose. You can do this best with mortician's wax but nose putty might also be used. Mortician's wax should be covered with a sealer such as flexible collodion or FACTOR'S Sealer to prevent the oil in the wax from soaking through the Massline and darkening it. Other items which could be used to improve the original make-up are STEIN'S Ivory yellow Liquid Make-up #5 which could be used to highlight wrinkles and prominent areas of the face and Face Powder #14 1/2 (Japanese) which could be applied all over to give a dry dusty look.

OTHER TECHNIQUES FOR MUMMIES

Now you could also consider using more complicated techniques for producing the mummified skin. Instead of using the Karo Syrup glue mixture, you can stick on Massline towelling or heavy model airplane paper with spirit gum or Duo Surgical Adhesive. You still wet the paper but wring it out fairly well. Since the material is glued on more securely, you can paint on more colors, usually liquid make-up, soft greasepaint, or rubber mask grease. Use a medium dirty brown for the base, blackish brown for hollows and wrinkles, and a sand color for the highlights. Or, instead of paper, you could wrinkle your skin with with cotton and latex (Duo Surgical Adhesive) or use bread crumbs with latex as described in Chapter 8. If you are going this far, you would probably build up certain areas of your face also and again you have a choice as to the material and technique you will use, nose putty, mortician's wax, liquid latex and cotton.

MUMMY'S HAIR

One aspect of mummy make-up that I still have not gone into more fully is the matter of his hair or what is left of it. Plastering down the hair as I have already described is the easiest solution. In addition to or in place of the paste, you could use mortician's wax. Some of the hair might even be blocked out with this material. Again you should seal the wax before applying make-up to prevent the oil from soaking through. Of course the best effect would be obtained from a carefully made wig. I would make a rubber cap, build up some lumps and rough texture on it with latex or Elmer's Glue-All and cotton and then glue on thin patches of long straight hair which I would mat with the flour paste mixture and powder.



END 51

chapter 4

NOSE PUTTY &

BUILDING up your features with nose putty or mortician's wax is one of the most important and exciting make-up techniques because it really changes the shape of your face. Nose putty is a sticky, flesh-colored, modelling material sold in the form of small sticks or in tins. Mortician's wax is a much softer, flesh-colored paste, sold in tins. Although it was designed for undertakers' use to restore injured faces, it is also used by make-up artists. Each material has advantages and disadvantages. Nose putty sticks to the skin well and is less likely to be damaged by accidental contacts but it is a difficult material to model smoothly, particularly on flexible areas of the face. Mortician's wax can be modelled quickly on any area of the face but it does not stick as well and it is so soft that it can easily be damaged. Facial movements will cause either material to crack if used on flexible portions of the face. Nose putty is better for items like horns, pointed ear tips, false eyes, and big noses. Wax is generally better for small noses, scars, bumps, cauliflower ears, and anything on the other parts of the face. Practically every make-up in the remainder of the book will require one of these materials, so you should study this chapter very carefully and practice with wax and putty until you can handle them well. For illustrations, study the advanced make-ups in Chapter 11.

BRANDS OF NOSE PUTTY

Since the various brands of these materials are quite different, I will describe them first. Nose putty is made by **FACTOR**, **STEIN**, **LEICHER**, **MEHRON**, and **ZAUDER**. There may be others. Most are fairly hard and require heat or kneading to soften them up. However, **FACTOR'S** putty is much softer and better quality than the others and can be modelled readily. **STEIN'S** is about the stiffest. You have to soften it by warming it in hot water or holding it over a light bulb. After it becomes soft, you can knead some cold cream into it to make it permanently softer.

Mortician's wax is made by many undertaker's supply manufacturers and **STEIN** and **MEHRON**. "Natuero Plasto" made by the **Natuero Company** in Los Angeles is by far the best wax that I know. It comes in two grades—No. 1 Firm and No. 2 Soft and is sold by **Paramount Theatrical Sup-**

plies, **FACTOR**, and many make-up dealers. The soft type is easier to model and more commonly used. It is sold in eight ounce tins for \$3.30 and two ounce tins for \$1.25. The **STEIN** product, called "Derma Wax", comes in 2 oz., 8 oz., and 16 oz., quantities at about half the price and in neutral, light flesh and dark flesh shades. It models all right but it does not stick at all well. Hence it is very hard to apply in thin sections or on any soft or flexible area of the face.

MIXING PUTTY AND WAX

Nose putty and mortician's wax can be mixed together, if melted in a pot over low heat, to make a product with different qualities. Naturally the results depend on the relative quantities mixed and the brands chosen. For instance, one half inch of a **STEIN** stick of putty added to one level tablespoon of **STEIN** Derma Wax will increase the stickiness of the wax without reducing its softness. It still does not work as well as **Natuero Plasto** but it is improved. In the same way, equal quantities of **STEIN** wax and putty will produce a more workable putty.

HOW TO MAKE A PUTTY NOSE

The procedure for making a putty nose is usually as follows: paint spirit gum on the area of the skin to be covered and allow it to dry. This is not absolutely necessary but it helps the putty to stick to the skin longer. Then pull off a convenient amount of putty and knead it in your fingers until it is soft or put it in hot water if it is the very hard kind. Keep greasing your fingers with cold cream to prevent the putty from sticking. If the putty was very hard, use more cold cream and knead it into the putty to soften it after you have warmed it in the hot water. When you apply the putty to your nose, try to put it on in just a few pre-shaped pieces which have about the right thickness that will create the shape you want. If you do this instead of applying the lumps haphazardly, you will have an easier time smoothing the pieces of putty into one well-shaped mass. Use your fingers, greased with cold cream to do the smoothing. Start with the center of the nose, get the profile right, and work towards the edges. Do both sides at once with both hands. Sometimes a small, wooden sculptor's modelling tool is helpful for shaping details. The borders of the putty must be blended down to paper-thin edges. Pre-

MORTICIAN'S WAX

quently, in shaping the nose, the putty gets spread too far out onto the face. Scrape off this excess and make the edges of the putty as close to the mass as possible. When the blending is completed, clean the cold cream off the skin alongside the putty nose with cotton and acetone so that it will not affect any make-up or sealer which you may apply.

MAKING UP A PUTTY NOSE

Nose putty has a reasonably durable surface, so I suggest making it up without using a coat of sealer first. Put on greasepaint, either the stick or soft type. Then rub some greasepaint into a piece of red rubber sponge and press the surface of the nose putty with the sponge to give it some skin texture. The coarser the rubber sponge, the rougher the skin texture it will create. Finally powder the make-up carefully and dust off the excess powder with a powder brush. For extra durability, add a coat of flexible collodion and a second application of make-up.

USING MORTICIAN'S WAX

The procedure with mortician's wax is somewhat different. Paint the skin with spirit gum and allow it to dry. Dig out a piece of wax about the size of a pea and squash it onto the skin. Blend its edges in all directions. Add another piece next to the first one and blend it into the first and blend its edges into the skin also. Continue adding pieces until you have the thickness and approximate shape that you want. Whenever the wax becomes so soft that it sticks to your fingers, wipe it off and coat your fingers with a little cold cream. Smooth out and shape the mass of wax. Sculpture tools are often helpful. You will find that you can handle wax far more quickly than you could the nose putty and you can spread the wax on practically any part of the face. Use more cold cream for the final smoothing. Then clean the skin around the edges carefully with acetone and cotton. Use cotton swabs for difficult spots.

MAKING UP MORTICIAN'S WAX

You can make-up mortician's wax the same way that you did nose putty but, because it is so much softer, it is helpful to coat it with a sealer first. Flexible collodion will do quite well. FACTOR sells "Sealor"

(\$1.00 for two ounces) which is good. After the sealer, apply any greasepaint and press the surface with a piece of rubber sponge as described for skin-texturing nose putty. When the make-up is complete, powder carefully and dust off the excess powder. You can also make-up wax (without a sealer) by patting on cake make-up with a wet natural sponge. No powder is necessary.

PUTTY-WAX MIXTURE

I mentioned before the possibility of mixing wax and putty together to improve the qualities of one or the other or to make an in-between material. One part of putty by volume to one to two parts of wax is sometimes used when the most durability and flexibility are needed, such as, building up the jaw or mouth area. Of course, it will crack as would putty or wax but it may stay on better.

OTHER TECHNIQUES

Another possibility is to apply nose putty to an area as a base that will stick well and then to cover it with wax which can be smoothed more easily. Either wax or putty or a combination can also be melted and brushed onto the skin when not too hot. This technique is useful when trying to add a thin build-up to skin that is soft and loose. In addition, you can make a very thick construction fairly light and flexible by gumming on a piece of foam latex, scissored to approximate shape, and brushing warm wax or putty-wax over it until the shape is complete and smooth. When you are melting wax, you can also color it, if you should wish to, by adding colored face powder or pulverized dry rouge.

REMOVING PUTTY AND WAX

Removing mortician's wax is quite easy. Just scrape most of it off and clean the skin with cold cream, make-up remover or acetone. Nose putty is more stubborn. You can cut off large portions with a thread held taut in both hands or scrape off the bulk with a modelling tool. The remainder can be dissolved with acetone if this strong solvent does not bother you. Otherwise you must slowly rub away the putty with cold cream or STEIN spirit gum remover which works a little better. Naturally you should save as much of the putty or wax as you can to use over again if you wish to be economical.

chapter 5

Scars, Cuts, Bruises & Blood

SCARS, cuts and bruises, etc., often add the final touch to a good horror make-up. You might suppose that a realistic and horrifying scar would be hard to make but it is actually quite simple.

NON-FLEXIBLE COLLODION

The material most commonly used for scars is non-flexible collodion. I stress the "non—" because flexible collodion looks exactly the same but it will not make scars. Both are clear, heavy liquids with a strong smell like acetone. They evaporate quickly, so keep the caps on tight. You may find non-flexible collodion in a local drugstore but most do not carry it any longer. You can order a one ounce bottle from MAX FACTOR for 50¢

or a two-ounce one from Paramount Theatrical Supplies for 40¢. The FACTOR collodion seems to me to be a trifle better.

SCAR TECHNIQUE

To make a scar, paint non-flexible collodion on the skin with a small brush, a cotton swab or even a stick. Your scar will look more realistic if you make it irregular and vary its thickness. It need not be just a single line. You can make it fork or have many smaller branches. Be very careful that you do not drip it into your eyes and do not put it too close to your eyelashes where removing it will be painful. As the collodion dries, you will feel it contract and draw the skin inwards. If you add another layer or two, the indenta-

Non-flexible collodion scars.



Collodion "burn" scar.





Gelatine "burn" scar.



Mortician's wax bruises.

tion may be increased. Collodion scars give the best effects on fleshy parts of the face but if they are put where there is a lot of facial expression, they may pop off, particularly if the skin is oily. Never use collodion as a glue between two folds of skin squeezed together to make a deep crease. I have heard this can result in a bad burn.

Non-flexible collodion can also be used to give the appearance of a larger area of scar tissue such as might result from a burn. Paint the area irregularly so that the collodion is thicker in some spots than in others. When it dries, the skin will have a shiny puckered look. You can accent the low spots with a second coat of collodion, and the high spots by removing the collodion with a cotton swab dipped in acetone.

MAKE-UP FOR COLLODION SCARS

Collodion scars can be accented with make-up. Real indented scars usually have a rose color similar to the natural color of the lips. (Raised scars more often are paler than the rest of the skin. Some scars have both characteristics.) The rose color has to be mixed. If you have STEIN'S Masquerade Set of eight sticks, mix some gray into the red and then lighten the mixture with a little flesh color. Do the same with the regular lining color sticks. Use light or medium gray with carmine and dilute with a flesh tone. Brush this on sparingly in the deepest part of the scar. You can add a little collodion over it so the color becomes part of the scar. Painting a highlight on the skin alongside the scar will make the edges look raised and the indentation deeper.

You must have some acetone (drugstores carry it) or some nail polish remover to remove collodion scars. You may be able to peel off a lot of the

collodion without it hurting too much but there will always be some that has to be dissolved. Your skin will probably have a red mark where the scar was but it should go away in an hour or so. If your skin is sensitive, do not pull off the collodion; dissolve all of it. Remember that collodion and acetone are very inflammable! Be careful!

GELATINE

Gelatine will also make an indented scar although not as pronounced as collodion. At the same time it creates raised areas that look very realistic. Use plain, unflavored gelatine from the supermarket. The cheapest brand is just as good. You should use measuring spoons for the following—put one teaspoon in a small glass like a jigger and add one teaspoon of very hot water. Stir very quickly with a small spatula, a teaspoon handle, or a nail file, etc., until you have a sticky, stringy mess. Spread it on the skin as fast as possible, making it either thin or lumpy. Keep pushing it around to get irregularities. It will jell in seconds and as it dries it will contract like collodion. However, it does not stick as well and may pop loose if you use too much facial expression. You can leave it naturally shiny or you can dull it with powder or make it up with greasepaint. You can also pre-color it with food colors. To do that, put five drops of McCormick's red food color in one quarter teaspoon of water. Add one drop of yellow and one drop of blue. Now add two drops of this mixture to one teaspoon of very hot water which you add in turn to one teaspoon of gelatine.

The gelatine mixture can be further modified so that it does not shrink and harden. It will no longer indent the skin, but it will produce marvelous welts



Mortician's wax wound.



Collodion scars with blood added.

or bumpy scarred skin. Add six drops of the food color mixture (see above) to one tablespoon of very hot water and one quarter teaspoon of glycerine. Add that to one tablespoon of gelatine and stir quickly as before. Another method of preventing gelatine from drying out instead of adding glycerine is to coat it with a layer of uncolored latex. (Paramount Theatrical Supplies) After the gelatine has been made up, pat the liquid latex on with a small piece of foam latex. Gelatine will come off with warm water.

MORTICIAN'S WAX

Mortician's wax is another material with which you can make raised scars and cuts and bruises too. Apply a thin, irregular strip of wax with edges blended into the skin. Give it a coat of flexible collodion for a sealer and add some make-up and you have a welt-like scar. You can put a shallow groove in the ridge if you want to. Making a cut is exactly the same except that you cut into the wax sharply, usually before the sealer, and finish by painting blood into the crack with a few drops trickling down. You can also make a cut simply by painting blood into the indentation of a collodion scar.

Making a bruise is simply a matter of modeling a rounder addition of wax and mixing in some gray and a touch of red in the make-up. Some bruises have cuts in the top of them, easy enough to add. A wound is a sort of enlargement of this. Build up an area with wax and then dig a jagged hole in the middle of it. Paint the skin within the hole with

some very dark reds and spots of black. Brush some flexible collodion over it lightly to set it. Now add blood in the opening and wherever else you want it.

ARTIFICIAL BLOOD

On the subject of Blood, I recommend STEIN'S Stage Blood (4 oz. 75¢). The color and consistency are very good. FACTOR'S Technicolor Blood is as good but much more expensive. You can make a very good substitute with ingredients bought at a supermarket. Stir some flour or white frosting mix into some clear Karo Syrup until it looks quite cloudy. Then mix in enough McCormick's red food color to get a good blood color. If the mixture turns out too thick, add a little water; if too pink, add more red; if too transparent, add more flour.

You will notice that if you put blood on mortician's wax, greasepaint, collodion, or any greasy or slick surface it will gather into drops ("crawl"). Powdering the surface, when that is possible, will help. Otherwise work up a little lather on a cake of soap and paint a film of soap on the surface where you want to put the blood.

Practically all blood mixtures will stain the skin (certainly the clothes). If your skin is protected with a make-up base or if a bit of cleansing cream is rubbed into the skin beforehand, cleaning off the blood will be easier. When you have stains, try Johnson & Johnson Baby Shampoo (perhaps others work too) instead of soap or cold cream.

WEIRD SKIN

TEXTURES

FOR the Ghoul and Mummy make-ups earlier in the book, I gave you simple techniques for creating horrible flesh out of simple materials. If you skipped those, please go back and read about them now. This chapter continues with the methods you can use to create similar effects with materials that an amateur can easily obtain. Sometimes a weird skin texture may be used by itself to make a monster, as previously demonstrated, but it may also be used with practically any monster make-up to add hideous detail. For instance, you might be able to give yourself the facial structure of the Frankenstein monster, but if your smooth, youthful skin shows through your make-up, it will not be convincing. However, if you

know how to make your skin look coarse and rough, the same make-up will be greatly improved.

COTTON AND LIQUID MAKE-UP

Let me first review and amplify the technique I used for the Ghoul Make-up #2. You apply clear Karo Syrup to a section of the face as an adhesive. You could use spirit gum or liquid latex instead but I see no advantage to that and cleaning up would be much harder. Next, stick on pieces of cotton. If the pieces are different sizes and lay in different directions, the effect will be more natural. Also you should put thicker pieces on places, like the cheekbones, which you want to build up more.

Apply latex with foam rubber sponge.



Applying bread crumbs to the latex.



Eye is closed at this point.





Applying latex for a second layer.



Six or more layers for cheekbones.



Building up the nose.

Now you shape the cotton by brushing on STEIN Liquid Make-up generously with a make-up brush (1/2 inch wide best, though smaller will do). The best shades are: #5, a yellowish cream; #12, a mustard yellow; and #13, a grayish flesh, which I prefer. In case you are interested, #17 1/2 Green has a very poor consistency. It will color the cotton all right but only tints skin, so you must hide every bit of skin if you want to use it. Of course you can easily mix liquid make-ups to make new shades—black and white to make gray, etc. The liquid make-up can be used by itself but I recommend adding about one teaspoon of FACTOR Water-Soluble Hair Lace Adhesive (75¢ for 4 oz.) to every two teaspoons of make-up. This helps stick the cotton to the face and keeps it in the form which you modeled it. In fact, you may be able to peel the whole thing off like a mask when you are finished, and soap and water will clean the residue.

Further coloring is best accomplished with cake make-up or other colors of liquid make-up. I usually use a small black STEIN cake applied with a wet make-up brush. With this you can darken hollows and give a mottled appearance to the whole surface. Wherever the black looks too strong or too painted, just add some more of the base color over it. Of course, you can add any other weird colors that you want. You can even use food colors. Another coloring material that can be added last is some of STEIN'S colored face powders. Black, Gray, Green, and Chinese or Japanese are all good. I used Green and Japanese.

Perhaps you have already realized that this technique could be used for a scarred or wounded patch on the face or body. It can also be applied over constructions of putty, wax, or latex, etc. Wax should be coated with a sealer first (flexible collodion). By combining constructions with skin textures, you can achieve fantastic make-ups.

MASSLINN TOWELS AND KARO

The second skin texture technique for consider-

ation was also used in its basic form earlier for the Mummy Make-up. I refer to the use of moist Masslinn towelling or the paper used to cover gasoline-powered model airplanes, adhered with a paste of Karo Syrup and flour, both tinted with food colors. That method has been fully described but there are other ways of handling Masslinn towels which I want to discuss.

You can use these materials just as you did cotton in the previous technique. Moisten the paper and wring it out; tear it to size stick it on with Karo Syrup; push it into wrinkles. When the face is covered, paint it with STEIN liquid make-up. The effect will be smoother both in color and texture than the method with food colors. Of course, you can add other colors in liquid and powder form. Spirit gum or Duo Surgical Adhesive may be substituted for Karo. This is definitely advisable when using paper on the hands. Fibrous paper can also be used over built-up areas of putty wax (after coated with a sealer).

LATEX AND BREAD CRUMBS

My next technique probably will sound funny to you. It is done with bread crumbs! Yes, run right down to the corner supermarket and buy a container of plain bread crumbs. You also need quite a lot of liquid latex, at least five or six tubes of Duo Surgical Adhesive or, what is more economical, a bottle of Paramount's flesh-colored liquid latex (3 oz.—69¢ or 8 oz.—\$1.59). Get STEIN face powder too, one dark and one light. For a mummy color, use #13 Othello and #14 1/2 Japanese. For a monster color, use #26 Gray and any flesh tone (8 Tan and 9 Sallow Old Age are good). Since the gray is very dark, it is better to mix some lighter powder into it before using it. I will describe how to use the powders shortly.

For the application of the bread crumbs, I suggest that you borrow something like a soap plate or pie tin that you can lean over while you "bread" yourself. What you do is apply latex or Duo to one section of your face, pour crumbs into the



Building up the jaw.



Applying brown powder.



Applying black powder.

plate, scoop up a load of them on a large powder puff, and press them into the latex while you lean over the plate. Be sure to reload the puff after each pat before you press it into an un-crumbed spot of latex. The next step can wait until you have covered the whole face or you can proceed with it section by section. It is to coat or dip your finger into the latex and apply it to the crumbs until the outside surface is covered. However, it will not matter if some tiny holes remain in spots. Often it is appropriate for the monster. The effect you should now have is of skin of varying degrees of roughness depending on the quantity of latex you used and the amount of smoothing that you did.

There are several marvelous features about this technique. First, it is quite flexible because the crumbs are connected only with latex. When the latex has thoroughly dried, it may be possible to peel the whole thing off and use it as a mask. Next you can thicken certain areas with additional layers of crumbs thus creating more perfectly the facial structure that you want without losing much flexibility. This is particularly valuable around the mouth area. The method is simply to apply more latex to the surface of the crumbs just where you want extra thickness and then press on more crumbs. You can keep adding layers as long as you want. Remember that the area you cover with latex determines where the next layer of crumbs will stick. When you are satisfied, apply a finishing coat of latex all over and you are ready for coloring. Another feature of this material is that you can model its surface to a certain extent. Since the latex and crumbs remain soft and moist for some time, you can press into the surface with your fingers or tools. Of course, the thickness of the build-up will determine the depth of the indentations which you can make. The thing to watch out for here is that you do not make the wrinkles too straight and sharp and ruin the natural appearance of the material. Finally, this technique can also be applied over constructions of putty, wax, etc. Always seal the wax first with flexible collodion, etc. to prevent the grease from

seeping through and discoloring the make-up.

There may be a time when you do not want such coarse skin texture from this technique. Nothing simpler. Use cracker meal instead.

There are several ways of coloring this material. The quickest and easiest is using the colored powders that I mentioned before. Powder first with the darker one. Then rub the lighter on the top surfaces with a puff or apply it with a wide make-up brush or your finger. This will give a very dry, rough, dead look. If you want less roughness, reduce the contrast between the two shades of powder or skip the dark one. You can use cake or liquid make-up for the lighter tone or for both. The result will also be dry-looking. If you want a more alive appearance, use greasepaint. Since the latex will absorb some of its oil, this may also wind up looking pretty dead. A thin application of castor oil before or after the greasepaint would help. The most natural-looking make-up would be FACTOR Rubber Mask Greasepaint. You can mix a small amount of lining color into RMGP without affecting it and you can usually use some greasepaint colors over a base coat of RMGP. Always use a pale or transparent powder over RMGP.

LATEX STIPPLE WITH COTTON

The next technique that I am going to describe is one which, in one form or another, is a standard professional technique (called latex stipple) for forcing the skin into natural wrinkles. The basic method is to apply a material of limited flexibility to the skin in a liquid form. The skin is held in a stretched position while the material is drying. When the skin is released, the added material tends to hold it in its stretched-out condition so that it must buckle up to return to its normal position. If the skin has been stretched in the proper way, the wrinkles will fall into natural patterns.

Latex of one sort or another is required for this



technique. The thicker and stiffer the latex mixture is, the larger and coarser will the wrinkles be which are formed. Plain Duo Surgical Adhesive or the liquid latex sold by Paramount will create wrinkles too small to be of much value in monster make-up. Stipple formulas, latex plus other ingredients, are used by make-up artists, but the most practical way for amateurs to use latex is to combine it with cotton by sticking a thin layer of cotton to the face and coating it with latex. This gives it more thickness and stiffness.

The procedure is to paint spirit gum (or another adhesive) on a section of the face (see diagrams) and to apply a large piece of cotton with its fibers running in the same direction as the expected wrinkles. Then pluck off the cotton that has not stuck to the skin, in other words, practically all of it. (See the photos of the Mr. Hyde Make-up for an example.) A thin layer of fibers should now be left glued to the face. This layer can be varied somewhat by the extent of the plucking of cotton fibers. The more fibers that remain, the coarser and more mummy-like will be the wrinkles. Next, just enough latex to cover and saturate the cotton is applied, usually with a red rubber sponge. Dip a piece of sponge in latex or squirt Duo on it and press the sponge onto part of the cotton. Retack the sponge and repeat until the area is covered. Do not use any rubbing motions which might dislodge fibers or use so much latex that drying it will take forever. Now turn on a hand hair dryer (see Chapter 2 for information on dryers), electric heater, or fan aimed towards your face and hold the skin as tightly stretched in the direction indicated in the diagrams until it is as dry as possible. Where the wrinkles might overlap each other, as on the neck, powder the area before releasing the skin to prevent the latex from sticking to itself.

When one section of the face is done, you treat the next. It is best to follow a certain order when wrinkling more than one part of the face. The diagrams show the sections, the order, and the usual way to stretch the skin of each section. For photos of the technique, see the Mr. Hyde Make-up; Chapter 11. I indicated above that other adhesives might be used to adhere the cotton besides spirit gum. FACTOR Water-Soluble Hair Lace Adhesive would not be as difficult to remove. You might also be able to use Karo Syrup if you put it on thin. My choice would be to use one of the washable adhesives around the eyes where the skin is delicate and to use gum around the mouth where a strong adhesive is needed to prevent the material from coming loose. Whichever you use, when it comes time to get it off, loosen the latex with soap and warm water until you can peel it off, then dissolve any spirit gum with acetone or STEIN Spirit Gum Remover.

Regarding make-up, the information I gave for making up the bread crumb texture holds true for stipple surfaces too.

LATEX AND COTTON

Latex and cotton can be used to build up facial structure. It is best for subtle work rather than



Make-up peeled off for permanent mask.

thick or extensive structures. The procedure is to shape a piece of cotton to cover the area to be built up. It should be very thick in the middle and thin at the edges. Apply gum or liquid latex to the skin and stick the cotton in position. Dip a piece of rubber sponge, about the size of a large cork, into some liquid latex and press it on the cotton near the edge. There must be enough latex on the sponge and enough pressure applied for the latex to soak through that section of the cotton down to the skin. Then the cotton will stay where it is and not stick to the sponge. Apply more latex next to the wet spot and work in all directions until the piece of cotton is completely pressed down. You will probably find that it has very little thickness now. You can add another shaped piece of cotton on top of it or next to it by the same method of applying latex.

The surface must be dry before you can apply make-up. A hair dryer is almost essential. Follow make-up instructions for latex stipple and cotton. This method is tricky and the result is a durable but stiff construction. It can be used over other materials to cover defects or build up a small area. While it is wet, it can also be pushed into small wrinkles somewhat like Masslinn towels



Raise chin, dry latex, powder before lowering head.



Hold stretched till dry.



Stretch as indicated by the arrows.

GELATINE AND BREAD CRUMBS

The next technique that I have for you allows you to build up fairly thick but soft, flesh-like sections on the face. It utilizes plain, unflavored gelatine (from the supermarket) very much like the scar technique described in the previous chapter. Like many of the techniques herein, I have developed this one just for this book. I am very excited about the tests so far and urge you to try it. The great advantage of this material is that it is the only really flexible material that an amateur can build up quite thickly on any part of his face. It will take experience and skill to shape it precisely but it will create great monster effects even when slapped on. See the photos of the Quasimodo and New Frankenstein Make-ups for examples of its use.

You must have a set of kitchen measuring spoons which you fill level, not heaping, when using. I suggest you also have a box of small (3 oz.) paper cups in addition to liquid latex and plain bread crumbs (from the supermarket). The procedure is to put two teaspoons of gelatine and one teaspoon of bread crumbs in each of a number of cups (depending on the amount of building up you plan to do). Mix these ingredients. Add one tablespoon of very hot water to one cup and stir it rapidly. What you get is a stringy, sticky mess which you must use quickly before it cools and sets. Scoop out a gob with some sort of spatula, whirling it as you would spaghetti on a fork. Spread it on the skin with as few movements as possible. Since it is slightly liquid, it will tend to run downwards if piled on too thick. Smooth out the edges of the gob and rely on the next batch to increase the thickness. When the mixture in the first cup gets

too lumpy to handle, throw it away and mix the second cup. You could add a quarter teaspoon of glycerine to the mixture to keep it from drying out and hardening on the face but that would reduce its adhesiveness. I find that coating the whole gelatine-crumbs construction with a coat of latex seems to prevent it from drying out for several hours.

You may simply coat the finished build-up with latex or you can add a rougher texture with bread crumbs just as in the effect described earlier in this chapter. You can press crumbs right onto the gelatine or put on a coat of latex first to which the crumbs will stick. Either way, always apply more latex over the crumbs. You remember that you can add more layers of crumbs and latex if you want to.

You can also correct small defects in gelatine-crumbs flesh. Mix enough bread crumbs with Duo Surgical Adhesive to produce a mush (Duo usually works better than liquid latex). You can putty up cracks in your construction with this. Apply it after you have coated the gelatine with latex. This trick of mixing bread crumbs with Duo can be used itself to make small rough build-ups on almost any part of the face. However, it is much denser and harder than the crumb and latex technique discussed before. There is another material for repairing defects in a gelatine-bread crumb structure which I discovered more recently. Put one tablespoon of gelatine in one quarter of a cup of cold water without stirring until it resembles mush. Smooth the mush on the desired area with a spatula or knife and pat a coat of liquid latex over it. When



Pull back and up.



Use gum diluted with alcohol or water-soluble adhesive here.



Cover brows with wax, use diluted gum, powder before releasing skin.

you want a thinner version of the gelatine-crumbs material, leave out the crumbs. The formula then is one tablespoon of gelatine and one tablespoon of hot water. You need not add glycerine if you coat the material with latex. This is a thinner, more liquid material which will go on smoothly until it starts cooling; then it makes a scar-like mess. If either gelatine formula comes loose, as it may, especially around the mouth, the best way to glue it back is to mix some more gelatine without crumbs and insert some of it under the loose spot with a spatula. Then seal the edge with latex so the gelatine will not dry out.

FLOUR PASTE

I mentioned in the *Mummy Make-up* notes that you could use the colored flour and water paste for a weird skin effect. The formula was three tablespoons of flour, two of water and eight drops of red, eight of yellow and two of green McCormick's food color. This makes a fairly thick yellowish brown paste which takes a very long time to dry unless you have a small hairdryer. The result is a stiff scab-like crust that turns an ivory color where thin and dry but remains brown at the thicker spots. You can use another tablespoon of water in the mixture if you want a thinner, faster drying material and, of course, you can vary the color any way you please. If you stretch the skin while the paste is drying, as you do for latex stipple, you will get papery folds. The effect is a blotchy mummy-like skin. The trouble with this material is that it cracks and peels off the skin rather quickly. Hot water take it off.

CONCLUSION

I have a few general comments to conclude this

chapter. Most of the materials which I have described can be torn or loosened from the skin to create more extreme forms of rotten flesh. At the same time, remember that the best monsters are the ones with awe-inspiring faces, not those that make you sick. So try to do something more imaginative than plain blood and gore. Remember also that these are only a few of the possible effects that can be created. Use your ingenuity and try out your own ideas but always do two things—do not use possibly harmful materials on your face and always record immediately the exact measurements and results of each experiment.

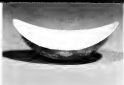
Keep latex out of hair.



ARTIFICIAL EYES



Black line indicates where to trim edge of ping pong ball. Cut opposite edge the same way.



After trimming and fitting, the edges of the ping pong eyeball look like this.



To make duplicate eye, place the finished eye on top of another ping pong ball, & trace the outline.

YOU have already learned from Martain Make-ups, the basic steps in making eyes out of ping pong balls. Here are some additional details. Study the photographs of the way to trim an eyeball to fit the face snugly. Small, sharp manicure or sewing scissors work best. When you have shaped one eyeball, see if it feels equally comfortable on your other eye. You may be able to use the same pattern for both eyes. However, if you are being very accurate, the right and left will be different (mark them on the inside so you do not mix them up). These ping pong ball eyes can be made to fit very close to the natural eyelids or they may stand out leaving quite a space between the artificial and real eyeballs. This depends on how large a section of a ball is used. For most eyes, it is desirable that they be as close to the real ones as possible (never touching, of course) because prominent eyes usually look comic. However, if your eyes are to remain open underneath, there must be enough space so that your lids can blink. Your problem is to trim the eyeballs so that they fit as close as they can comfortably. When the fitting satisfies you, use some fine sandpaper on the edges to remove rough spots. After you have made your first set of eyes, copies are easy to make. Just trace the outline of a finished eye onto a new ball and cut it out.

I told you before (Weird-Oh and Martain Make-ups) that you could make extra large eyeballs out of sections of egg storage trays. Look for them in hardware or houseware stores. They are made of cloudy polyethylene plastic (soft) and of clear hard plastic. The former is much easier to cut. You may be able to find other products from which you can make eyes. Practically any round object that can be cut can be used. Plastics which cannot be cut with scissors can be trimmed with a short stiff jigsaw blade, one end of which has

been wrapped with tape to make a small handle. An easier but more hazardous way is to heat a knife or sharp tool until it will melt through the plastic. A soldering iron will do the same thing. Just be sure you do not burn yourself or start a fire. Try burning a small bit of any unknown plastic in a safe place to check its inflammability. Ping pong balls are highly inflammable. You can also use a heated instrument (like a nail) to make holes in plastic or rubber eyeballs. The other method is to use a sharp, narrow sensor blade like a drill.

COLORING ARTIFICIAL EYES

You can color your false eyes rather crudely with make-up. This is all right for a diseased eye but for accurate detail and realism, plastic model paints are much better. Testor's Pla is a good paint, sold just about everywhere. You need a #47 glossy black, #45 white, #40 brown, #3 red and two bottles of thinner. You might also use #38 gray, #14 yellow, and #24 green. Go to an art store and buy one or two good, pointed, sable, watercolor brushes, size 00. Get a red pencil and a cheap compass (to draw circles with) in the dime store and white shellac in the hardware store. The paints will take on most surfaces. If you coat an eye made of nose putty with flexible collodion, you can use model paints on it too. It is easier to paint eyes that must be seen through before the vision holes have been drilled in them but you cannot paint the irises till you know exactly where the holes should be. My suggestion for best results is to make a trial set of unpainted eyes with holes drilled and use them as patterns, marking the edges and position of the vision holes on new ping pong balls or whatever you are using. The edges may be trimmed whenever it is convenient and the holes will be made after the irises have been painted. (how to locate the holes has been explained in the description of the Weird-Oh make-up).

The general coloring procedure is to paint the white of the eye first. Since ping pong balls are already white, you could skip that step if you wanted a pure white eyeball. The surface can be made shiny by rubbing it quickly with a tissue wet with acetone. However, pure white is not usual, so it is better to mix a little gray and a touch of yellow into white until you get a true eyeball color. For ping pong balls, you can dilute this mixture with thinner and apply a transparent coat. To cover other types of balls, use a rather heavy coat applied with a quarter inch make-up brush. While the white is still wet, you can draw tiny blood vessels in it with a red pencil.

When the paint has dried, start on the iris. Human irises are between 7/16 and 1/2 inch in diameter. Set your compass to make a circle this size. Make a pin hole where the center of the pupil should be so that the point of the compass will not slip and inscribe the circle. If you do not have a compass, find some circular object with the right diameter and trace it. The size of the pupil (the black hole in the iris) of a real eye depends on the brightness of the light. Under average light, it varies from 1/8 to 5/32 inch in diameter. If your compass will make such a small circle, inscribe that also. Otherwise, draw it. Now, very carefully paint in the outer edge of the iris with brown, using the fine brush. When the circle is complete, fill in the iris with strokes from the rim towards the center. Use slightly diluted brown paint so that there are streaks of thinner, lighter brown. It will look more like a real iris than if it is solid brown. You can improve it further by adding some delicate streaks of yellow or black or whatever seems appropriate. Let the iris dry before painting the pupil. You can paint it with your small brush or with a drop of black paint. Dip something like a wooden matchstick into the black and touch the drop at the end of the stick to the center of the iris. If you do it right, you can make a neat round black pupil; if not, you could have a mess. Give it several hours to dry hard before touching it.

So far you have created a basic eye without much character to it. Give the whole thing a coat of clear ("white") shellac diluted with an equal amount of alcohol. This dries quickly, sealing the paint under a glossy film. Now you can add a second layer of model paint without dissolving the first. Put more streaks of color into the iris, correct mistakes, and mix up some sickly colors to discolor the white of the eye. Dilute these with thinner so that they act as stains rather than paints. You can even get interesting effects by patting them on with your finger. If you get too much on, you can always remove some with thinner. While the surface is wet, use the red pencil again or paint on blood vessels with the tiny brush if your touch is delicate. When this, too, has thoroughly dried, give the eye a final coat of shellac for shine. Finally, drill the holes in the center of the pupils, leaving a narrow rim of black around the edge of the holes. If any paint chipped off, retouch it. If you want to make the holes completely invisible, cut out small pieces of clear Scotch Tape and stick them on the inside over the holes.

MAKING EYES WITH A VAC-U-FORM

There is a marvelous toy that can make better false eyes and other items. It is MATTEL'S Vac-U-Form for molding plastic. It is a rather expensive gadget, listing for around \$12 but I have seen it in discount stores for about \$8.00. You might be able to borrow one from a friend. The Vac-U-Form heats a piece of thin plastic, 3 x 3 1/2 inches, until it is soft; then it shapes it over a form by suction. The plastic comes in clear and many colors and you can make your own forms, so you can make eyeballs of any size or shape. The machine might also be used to make things like horns, fingernails or claws, and individual teeth.

The first step with the Vac-U-Form is to find or make a form that has the size and shape of the eye that you want to make. A normal eyeball is about 1 1/4 inches in diameter. A ping pong ball is slightly less than 1 1/2 inches. That quarter of an inch makes quite a difference. The rubber balls that come with a set of jacks or attached by a long elastic to wooden paddles are the right size. Cut one in half with a single-edge razor blade. However, making your own is not very hard. You can simply shape it out of plasteline modeling clay, nose putty, or wax. It is a little difficult to get these materials perfectly rounded, so I suggest plaster for best results. Mix up a little plaster and put it in one half of a ping pong ball which you have cut in two. Try not to get any air bubbles in the plaster. When it has hardened, get it out and put it in a warm place for a day to dry out. When it feels chalky, sand it down to size with coarse and, finally, fine sandpaper. Some eyes have corners that are noticeably balgy. If you want this effect, add a small disc of plasteline or wax to the plaster form and smooth off the edges. Vaseline or cold cream will help you stick the clay to the plaster and blend around the edges.

Painting a Vac-U-Formed eye is similar to the techniques already described except that you can apply the basic "white" color to the inside of the transparent plastic. If you keep the pupil clean, you will not have to make a hole to see through, or you can make a hole and cover the whole eye with another clear plastic shell made over the same form. The clear cover also makes the eyeball realistically shiny.

USING SOFTENED ACETATE

There is another way of shaping clear plastic which works fairly well. Buy a sheet of medium-weight cellulose acetate (.0075 or .010) in an art store. Soak a piece about three inches square in a mixture of one part of acetone, two parts of alcohol, and one part of water until it becomes soft. Then stretch it over a ball of the desired size and hold it until it dries enough to take the shape. Paint it as you would an eye made in a Vac-U-Form.

Regardless of what material you make your eyes out of, it is a good idea to wet the surfaces of them with clear oil, glycerine, Karo Syrup, etc. It is also a good practice to collect pictures which show the eyes of different kinds of animals. Then when you need unusual looking eyes for a make-up, you may get an idea from the eyes of some animal.

FALSE TEETH

WAX is the most convenient material from which the amateur can make teeth in any shape. You need a tooth-colored wax and a gum-colored wax, also a small sharp knife and an alcohol lamp and denatured alcohol (hardware store). The best waxes are the ones which dentists use. They are sold in dental supply stores (see your classified phone book) or you may be able to get a small amount from your dentist the next time you see him. I will also describe some substitutes, but they will not work nearly as well.

For tooth-colored wax, get what the dentists call ivory inlay wax. An inexpensive brand (I. D. Caulk) should cost less than a dollar for a small box which will make a couple of dozen sets of teeth. This wax comes in round sticks three or four inches long and must be heated to be modeled. In your supermarket you can find some cheeses which are covered with ivory or yellow-colored wax (Bel Paese and Bonbell) but these are very soft (melting them with an equal amount of paraffin would improve them). Chewing wax, the kind that comes in various shapes, filled with syrup, or solid, has a firmer consistency for teeth but its color is only fair. Beeswax has about the same consistency and good color if you can find some (try drugstores). Paraffin by itself is impossible.

For gum-colored wax, the most convenient dental product is pink base plate wax. It comes in thin sheets about three by six inches, packed in a half-pound box for about \$1.50. There are several different brands, colors and consistencies. Buy the cheapest in a soft or medium grade (at a dental supply store). This wax must also be heated to be used. There are many cheeses which are covered with a dark red wax. It is a poor substitute for the dental wax because it is very soft. It could be improved by being mixed (when melted) with some beeswax, chewing wax, or paraffin.

Do not take chances with other waxes. They might contain harmful ingredients.

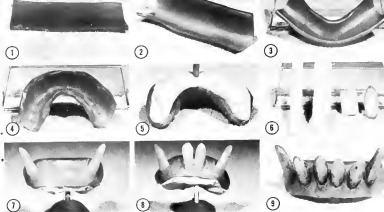
PROCEDURE FOR WAX DENTURES

The general procedure for making teeth out of dental waxes is as follows: put half a sheet (3 x 3 in.) pink base plate wax in very hot water until soft. Fold it in two (photo #1) and squeeze the two halves together beginning at the middle so that no water is trapped in between (it is now 1 1/2 x 3 in. long). Heat it again and fold it (photo #2) to make a "U" shaped trough, 3 in. long. Heat again, bend it into a horseshoe shape (photo #3) and put it quickly in your mouth with your upper teeth in the fold. Using your thumbs on the back of your teeth and your fingers in front, squeeze and press the wax to fit your teeth and gums. If the wax gets too hard before you are finished, warm it in the hot water again and continue. After shaping, remove the wax (photo #4) and firm it in cold water. Check the fit. If it is too loose, warm it, squeeze the front and back together and cool it again.

Attaching the teeth is going to require some heat which will tend to distort the pink wax. The best way to prevent that is to fill the denture with plaster of paris (from a hardware store). Put a half a cup of water in a plastic bowl and sprinkle plaster into it until all the water has been absorbed and the plaster looks like white, cracked mud. Mix it till creamy and fill the inside of the pink wax piece. Put a wooden stick in the plaster before it hardens so that you will have a handle by which to pull the plaster piece out of the wax (photo #5). When the plaster is hard and cool, pry the wax off. If it sticks, put the whole thing in warm water. After removal, put the warm wax back on the plaster, press it till it fits and firm it with cold water. Now it should go on and off the plaster or your teeth with ease, and you are ready to add teeth to it. Incidentally, save the plaster form to model other teeth for yourself.

WAX TEETH

What we will do now is to make individual wax teeth and imbed them in the wax gum. First put several pieces of ivory inlay wax in some very hot



water until they soften. Pinch the end of a piece of wax to flatten it to the approximate size of a tooth. Cut it off with a knife or scissors. It's better to make it too big because you can always carve it down later. Hold it in the hot water and model it more exactly if you can. Photo #6 shows a piece of ivory wax in four stages.

ATTACHING THE TEETH

If you want to get a rough idea of how the completed plate will look, stick on each tooth with a little red wax from a cheese. You can even cover the whole front of the pink dental wax with cheese wax if you want a temporary denture, the teeth of which can be rearranged or removed. To attach the teeth permanently, put the denture on the plaster form (soak it in water first to keep the wax from sticking) and remove the cheese wax from the first tooth you want to adhere. It is best to start with the canine teeth (photo #7). Now heat the blade of a small penknife or something similar in the flame of your alcohol lamp. Then touch the tip of it to the spot where the tooth should go until the pink wax is melted on the surface. Immediately press the wax tooth into the soft wax and position it correctly. Repeat this procedure with the other teeth (photo #8).

The attachment should now be strengthened by adding melted ivory wax where the back of the tooth meets the gum and pink wax in front over the root and side edges of the tooth. To do this, warm the knife blade, cut off a bit of wax, hold it on the blade in the flame till it melts, and pour it onto the proper spot on the denture. With the hot knife, you can smooth the wax into the shape you want. In this way, you can also enlarge the teeth if you want to. When either the pink or the ivory wax has cooled, you can carve and scrape it easily and so give it excellent detail. Dip the

denture in cold water to cool it quickly. When all the shaping is finished, press the denture over the flame quickly to smooth the rough spots by melting the surface slightly. These teeth look very clean, so use brown and black eyebrow pencils to add discolorations, using your finger to smear them (photo #9).

ADHESIVES FOR FALSE TEETH

Lower teeth are made in the same way as uppers. They may be a little harder to keep in place because of the structure of the lower jaw. This is usually not a problem unless you are using both upper and lower false teeth (as for Mr. Hyde). Then you need an adhesive to hold them in place. There are dental plate adhesives which you can buy in drug stores (Polagrip, Fast-Teeth, etc.) which are good but they are not as effective as what I am about to suggest. In a dental supply store you can buy a single unit (a small envelope) of a dental impression cream used for making a mold of a person's teeth for 50¢. D-P Elastic Impression Cream and Gelatate are excellent brands. This material will hold your denture better if you cut some horizontal grooves on the inside of the denture with your penknife. Some tiny holes could also be drilled through the back side since they will not show. Mix a half a teaspoon of the cream with a half teaspoon (or slightly less, not more) of cold water for less than a minute, quickly put about half the amount in the denture, put it your mouth and press it into position. Hold it there while the cream sets. If any oozes out beyond the denture, wipe it off with your finger tip. This material sets in two or three minutes from the time you start mixing, so you have to work fast. Colder water will slow down the setting time. Impression cream does not stick to your teeth but it makes a suction that only a strong pull will break. Of course, it is harmless, even if you swallow some.



Applying latex to a plastic ball.



Working tail under the edges of a finished cap.

chapter 9

BALD HEAD CAPS

BEING able to make a bald or partially bald head is very important for many monster make-ups. Even more important is the fact that you can use bald caps as foundations for making your own wigs for many other creatures. This chapter will give you simple methods for making the caps. The next one will explain how you can attach hair to them and make wigs.

THE MATERIAL

Liquid latex is the most convenient material from which an amateur can make a bald-head cap. The proper kind is a pre-vulcanized, natural latex which means that it will dry in air to form an

elastic sheet that will not be distorted when stretched. Many art stores carry a latex (uncolored) of this sort for making rubber molds (Plastex Mold Rubber is good). Paramount Theatrical Supplies (32 West 29th St., N.Y.C.) sells good colored and uncolored latex (flesh, tan, and clear) for make-up use at \$2.50 per pint. If you can use a gallon of excellent latex for about \$10.00, order 1-V-14 (uncolored) or 1-N-110 Flesh #1 from General Latex and Chemical Corp., 666 Main St., Cambridge, Mass. Latex is perishable. Store it in glass or plastic containers, not metal, in a cool, dark place, but not freezing, and shake it occasionally. Keep it tightly sealed. Do not use liquid latex directly on the face unless it comes from Paramount or the manufacturer says it can be so used.

Uncolored latex dries into an amber transparent film. There are pigments which are specially made for latex (General Latex and Chemical Corp. sells them) but I have found that you can color it satisfactorily by adding STEIN Liquid Make-up of the desired color. (I use #13 for normal flesh tones) about two or three teaspoons per cup. Latex dries much darker than it appears while liquid.

A HEAD FORM

Getting a suitable form on which to apply the latex is the big difficulty for the amateur. Professionals have head forms made of plaster or metal but the way they make them is quite complicated. I have looked around and have found two reasonable, ready-made substitutes—honeydew melons and plastic balls! The melons work beautifully but, unfortunately, they perish quickly and



Peeling the cap off.



Cap marked for trimming.

are seasonal. Plastic balls are almost as good; the trouble is finding the right size. Smooth rubber balls are not as convenient because the latex is more likely to stick. Coating them with castor oil helps. Before you start looking, buy a cloth tape measure and measure around your head where a hat would touch. If you are fully grown, it will measure between 22 and 23 inches but if you are quite young, it will be around 20. Now you must find a melon or ball which has the same circumference or less (preferably one inch less, so the cap will be a snug fit). The oval shape of the melon makes it slightly better. It should be used with the oval standing up on one of the small ends. When you look for a ball, you must not only find the right size but also the surface of it must be smooth. You may have to try a lot of dime and toy stores but eventually you will find one.

EQUIPMENT

Before you start, you need a small cheap paint brush to apply the latex. If you want to be fancy, get a rubber cement dispenser from an art store. It has a brush that fits through the cap and is always in the liquid. This is handy because once latex dries in your brush, it will not come out. Also find a fat, empty, tin can to rest the ball or melon on. Put a thin coat of castor oil on the ball if it is rubber. A plastic ball or melon does not need any. Add the color to the latex (if it needs it) and you are ready to go. Wait! Better put on an apron and wear old clothes. Latex does not come out of cloth. Also lathering your brush on a cake of soap, then squeezing out the suds, will inhibit the coagulation of latex in it.

Cap taped at temples, but not made up.





Styrofoam block with Speckle coating.

First coat or two covers put on.

Each succeeding coat covers slightly less.

PROCEDURE FOR MAKING A CAP

Paint a layer of latex all over down to the top of the tin can. If it gets on the can, that is all right—it will keep the ball from rolling off. Do not put the latex on too thick. It will not dry quickly. Do not brush too much. It will lather up the latex. The latex may not stick in spots. Go over it again gently as it begins to dry. If it still does not take, do not worry about it. It will get covered with the next layer. Try to brush away drips and ripples before they harden. Let the first layer dry completely before starting another. The second layer will go on more easily and by the third, you can apply the latex a little more heavily but still let each layer dry and watch out for drips. Continue to add layers, concentrating the latex on the upper half of the form. It is impossible to tell you just how many layers to paint because different latexes vary and the way you put it on may vary, but six to ten layers is average. Consider the first cap a practice one. Be sure to keep a record of the number of layers you used so that your next cap will be exactly what you want. You will also learn from experience to use fewer layers of latex around the edges of the cap so that they will be thin and easy to conceal with make-up. While you were working, your brush should have been kept in the latex. Now that you are finished, it should be cleaned unless it is attached to the jar cap. While the brush is still wet with latex, dip it in some liquid detergent or scrub it on a cake of soap. Then put it under cold running water and continue lathering it. Use a comb or stiff brush to get out small solid particles.

REMOVING AND TRIMMING THE CAP

When the cap is thoroughly dry (warm air helps), powder it with talc and start peeling the edges loose. Fresh latex sticks to itself if you do not powder it. As you peel it back from the form, powder the under side too and be gentle. If the latex tears, it is old or inferior or not completely dry or you have been too rough. Next wipe off the loose powder and carefully try the cap on your head with your ears underneath. Mark where the edges should be trimmed with an eyebrow pencil and the areas to cut out around the ears if they are to show. It will be most convenient for you to trim it so that the front edge will follow a wrinkle line

across the center of your forehead but it can be left longer or trimmed higher. Trim the cap with it off the head and then put it back on to check. When you have a satisfactory cap, it is a good idea to put it back on the form and trace its outline onto the form so that when you make another cap you will know where the latex should be thin. The cap is usually worn with its smoother surface (the one which contacted the form) on the outside.

MAKING YOUR OWN HEAD FORM

For those of you who would like to have a more professional bald-cap form and are willing to do a little work, I have devised an easy way of making one. Recently, inexpensive wig blocks have been made out of foam styrene or Styrofoam. They are sold (for \$3.00 or \$4.00) in department stores and other places where ladies' wigs and hair-pieces are sold. You can get a very cheap one from Paramount Theatrical Supplies for \$1.25. (Sizes are limited. I suggest you leave some latitude in your order. For instance, if your head measures 22, ask for a block, measuring anywhere from 21 to 22 inches.) The trouble with styrene blocks is that they dent very easily and they have a seam through the middle. If you find one in a department store with a small seam, you can remove it with fine sandpaper. Then you should give the whole block a light sanding so that the texture is the same all over. If the styrene is smooth and not porous, you can paint latex directly on it. Rubbing on a little shaving cream (tube kind) will keep the latex from sticking. If it is very spongy or if the seam is a big one (like that on the Paramount blocks), you will have to do a little work.

You will need a small box of Speckle, about 30¢, from a hardware store and a sheet of very coarse sandpaper, (aluminum oxide production paper #36) Your first step is to sand away the seam and continue over the block with coarse sandpaper until all the surface has been roughened. Next attach the block to some kind of temporary stand. One good way is to trace the outline of the base of the block on a board; drive several long nails through the board within the circle; turn the board over and press the block down upon the nail points. Next put about a cup of Speckle in a bowl and slowly add water while mixing until



The finished cap.



Make a slit over each ear to facilitate the fitting.



Cap taped at temples, but not made up.

you have a smooth heavy paste. Too much water will make the spackle runny; too little will make it too thick to spread and smooth. With your fingers, rub this paste onto the rough surface of the block. Cover the whole form carefully and then even out the Spackle to a thickness of about 1/8 of an inch. At this point, a piece of foam latex about 2 x 4 inches makes a good smoothing tool. Hold it by one end and drag the other in long strokes over the surface. You do not have to make a perfectly smooth surface because you are going to sand it but you should eliminate large dents and irregularities. Then allow it to dry overnight. Next use coarse sandpaper to finish smoothing the surface. If there are too many irregularities to sand down, mix a thin batch of Spackle and spread it over the rough areas with the sponge or your finger. When it has dried, sand it again. You should use small circular strokes for the final sanding. The tiny scratches will give a texture to the rubber cap that resembles skin.

The procedure for making a cap on a form of this type is the same as making one on a melon or plastic ball except that the whole thing does not have to be covered with latex. The front of the block where the face would be should only be painted on the forehead area. After a test cap has been made and trimmed on your head, a pattern can be traced on the form of the cap. Make the pattern a little oversize to allow for shrinkage of the latex. Usually latex will not stick too much to one of these forms. If it does, apply some shaving cream or soap to the form very sparingly and mostly around the edges. Moisture from the latex soaks into the form. Let the form dry out before making another cap.

MAKING UP BALD-HEAD CAPS

When you do a make-up with a bald cap, the amount of pains that you take with putting it on will depend on whether the edge will be covered or not. For instance, for *Martian Make-up 23*, a piece of foam latex on the forehead covered the edge of the cap so that it did not matter if the edge was thick or thin. In a case like that all you have to do is comb your hair down flat (wet it if necessary), put on the cap, lift up the front edge and paint spirit gum under it, and then do the same with the sides and back. Press all the

edges down, pulling them downwards a little if it makes the cap smoother, until the gum dries. If you are working with a thin edge that will not be concealed, the procedure is much the same except that you should glue smaller amounts of the edge at one time and take more care in pressing them down tight and smooth. Do not apply too much gum under the cap since it will take too long to dry. A powder puff with a little powder on it is good for pressing down the edges because it absorbs gum that oozes out.

If the edge of your cap is thick and you want to make it invisible, the surest way is to paint spirit gum over the edge and on to the skin for a half an inch or more in both directions (after the cap has been glued down). Put pieces of cotton, with the fibers horizontal, along the gummed area and when stuck, pull away the loose fibers, leaving a thin layer of cotton adhered. Now apply J & J Duo Surgical Adhesive with a piece of foam latex over the cotton and a bit further. This is similar to the technique for wrinkling the skin given in Chapter 5 except that the skin is not stretched.

The only proper make-up on rubber is Rubber Mask Greasepaint (FACTOR). Apply it with a piece of foam latex or rubber sponge (let Duo Adhesive dry first if it was used). If you do not have Rubber Mask Greasepaint, paint the rubber with FACTOR Sealer or flexible collodion or rub in castor oil and then apply greasepaint. This will prevent the rubber from absorbing the greasepaint's oil. Use FACTOR Translucent or STEIN Neutrel powder with Rubber Mask Greasepaint but little or no powder with regular greasepaint.

REMOVING AND CLEANING A CAP

When you want to remove the cap, see if you can peel loose the edge without too much discomfort. If you can't, dip a large make-up brush in alcohol and work it under the edge that sticks until the solvent softens the gum. Be careful it does not drip into your eyes! You may be able to clean up the cap with alcohol, acetone or soap and water and use it again. Powder it after cleaning and put it in a box. Strong light might eventually rot it. Never fold a cap so that creases are formed; they will not come out.

chapter 10

HAIR, BEARDS AND WIGS

THE hair that amateurs generally use is not human hair which is very expensive, but animal or synthetic hair. There are four principal hair substitutes: wool crepe hair, wool curls, mohair, and synthetics. Most are sold in a wide assortment of colors. Since the first is the most popular and practical, I will give complete instructions for its use before describing the other materials.

STRAIGHTENING WOOL CREPE HAIR

Wool crepe hair, usually called "crepe hair" or just "crepe", comes in a narrow braid with two strings running through it. You can unraid a few inches of it easily by pulling on one end. Then you have to cut off the strings which have

Braid of crepe, unstraightened crepe fibers, piece of straightened crepe, straightened crepe fibers.



been exposed in order to unwind some more. If you pluck gently at the sides and ends of an unbraided piece of crepe you will get a broad kinky mat of fibers. Crepe hair in this condition can be used for some effects but usually you will want the fibers to be straighter. To take some of the kink out of crepe, wet a long strand in hot tap water, tie the two ends to convenient objects, and stretch it taut by hanging a light weight over the middle of it. A piece of braided crepe becomes about four times longer when straightened.

A photograph shows the appearance of a braided piece of crepe hair, a mass of unstraightened crepe fibers, a piece of straightened crepe hair, and a mass of straightened fibers. You can see that the straightened fibers are longer and less kinky than the unstraightened type but they are still quite wavy. If you want to get your crepe hair even straighter, press it with a regular, or steam iron (with your mother's permission and supervision if you have not used one before).

PREPARING CREPE HAIR

The next step is to prepare a quantity of crepe hair, sufficient for the job you want to do. First decide whether you are going to use kinky or straightened crepe. The kinky type is easier to handle but the effect is wooly and less realistic (Werewolf #1, with kinky crepe, and Werewolf #2, with straightened, are good examples.)

Very little has to be done to kinky crepe hair. Pluck at the sides of an unbraided piece until the fibers have been separated and then jerk lightly on the end. The result is a fluffy mass about three inches wide and as long as you want to make it. When you paste a beard, you tear off pieces of an appropriate size, one by one.

Crepe hair which has been straightened makes a better looking beard or wig because its amount of wave is more natural. The technique of preparing it is as follows: tear a strand of straightened crepe in two and pull a few fibers from one of the torn ends (see photo). You will find that they are 8



Pulling fibers from straightened crepe.



Making a pile of crepe fibers.



Pulling fibers from three colors to blend them.

to 10 inches long. Continue pulling out small amounts and laying them down together in a pile with the fibers lined up at one end (see photo).

Prepare enough crepe of each color that you need for the job you have in mind. Each pile should be combed gently with a wide-toothed comb before use.

SELECTION AND MIXING OF COLORS

Remember that the hair on the face is usually lighter than on the head. You should also use the lightest hair possible because the darker the hair, the more noticeable your mistakes in applying it will be. More than one shade of crepe in a beard also increases its naturalness.

A mixture of colors is created by pasting different shades of crepe to different parts of the face. You can also get natural or unusual effects by mixing several shades before pasting. The method is to pull equal bits of hair out of the ends of two or three strands of crepe at once and to pile up these mixed fibers. The fewer hairs that you pull out each time, the finer will be the mixture. Also the closer the colors are to each other, the softer will be the blended shade. For example, light brown, dark brown, and dark gray, combined in small amounts makes a fairly soft color. On the other hand, if you mixed large bunches of black, white, and blonde, you would get hair that was full of bold streaks. Comb the mixtures before using.

ADHESIVES AND PASTING TECHNIQUE

The usual and best adhesive for gluing any kind of hair to the skin is spirit gum. J & J Duo Surgical Adhesive, Karo Syrup, and Water Soluble Hair Lace Adhesive may also be used but each has disadvantages. Apply gum with a medium, pointed, water color brush (#6) or a cheap 1/4 in. flat make-up brush. The brush in the bottle is too small for beard work. Keep a rag handy to wipe off the hairs that are stuck to the brush before you dip it into the gum bottle. If you don't, you'll wind up with an awful mess. It's also wise to tape the adhesive bottle to a small piece of board so that you can't knock it over accidentally. It's terrible to clean up. You

should have a loaded powder puff on the table where you can touch your fingers or the scissors whenever they get sticky. When the gum gets too thick on them, clean it all off with a rag and acetone. You have to be clean and neat with hair work or you and the beard will wind up a mess. Another item to have handy is a clean rag moistened with water. Use it to press down a completed section of pasted hair. It helps attach the fibers and to stop the tickling of loose hairs on sensitive spots around the mouth and eyes. Some of the tickling can be prevented by carefully cutting the end of each bunch of hair before sticking it on a sensitive area. It's the long stray hairs that drive you crazy. Use your powder brush of something similar to brush away the loose hairs. The direction in which the hair is stuck on the face varies from one part to another. Generally it follows normal beard

Directions that pasted hair should follow.





Sequence of layers for werewolf and normal beards.



Pressing crepe hair into gummed skin.



Cutting off surplus portion.

growth. The diagram shows the usual pattern to follow.

PASTING UNSTRAIGHTENED CREPE

Unstraightened crepe hair can be applied quickly and simply. Large pieces of fluffed-out fibers are glued, first below the jaw with the loose ends pointing forward or up, then above the jawline with the ends hanging down. Usually a large piece can be used to cover one whole section of the face, but if more realism is wanted, the crepe may be attached in a few layers using a technique similar to the one described for applying straightened hair (described below).

PASTING STRAIGHTENED CREPE

Pasting a beard of straightened crepe hair, or similar material, is a matter of applying bunches of hair in overlapping layers. The photographs with the Werewolf #2 Make-up show how it is done. If you want to make a regular beard, you would follow the same procedure with one exception. The first layer below the jawline would not be stuck down near the Adam's apple but just below the jawline with the loose ends pointing forward or up. The second layer would go just below that, loose ends up, and so on down (see diagrams).

PASTING TECHNIQUES

The usual technique for sticking on a piece of hair is illustrated in these photos from the Werewolf make-up. After an area of the skin is painted with gum, a long piece of hair is separated from the large pile. Pick up this piece with the thumb and forefinger of your left hand. Hold it lightly a few inches from the thicker end. Trim the end if it is too ragged. Place that end where you want it on the skin, and with the side of the scissors held in your right, press the ends of the fibers into the gum, but try to avoid getting gum on the scissors. Now cut off the unneeded hair while still holding it with your left. Immediately move this piece to another bare spot and repeat the process. Continue in this way till the hank of hair is used up and then start with another one.

beard before you start to glue. You pick up one bunch at a time with your left hand and press the fiber ends into the gum with a tool or the fingers of your right hand. Both techniques have their advantages and you may use one in one area and the second in another.

How well you paste hair along the upper edges of the beard determines how realistic it will look. As you work nearer to the edge, use smaller and smaller bunches of hair with the fibers more spread out. Finish up with just a few, pre-cut fibers at a time. Using a lighter color of hair for the edges will also make them look more natural.

To paste a mustache, begin laying hair at one of the outer corners of the mouth with the loose ends pointing halfway between the ear and the chin. Add bunches towards the center of the lips and then another layer on top of the first one if necessary. Do the other side the same way.

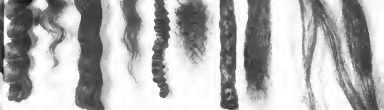
TRIMMING AND DRESSING

When the beard and mustache have been completely pasted and the gum is dry, comb the surface of the hair lightly with a wide-toothed comb or wire hairbrush.

To trim a beard well, you really need barber shears or at least good, sharp, thin-bladed sewing scissors. Hold the scissors pointing in the same direction as the hair fibers to get the smoothest trim. Be careful not to cut yourself. Rest your elbows on the table to steady your hands and don't rush. Brush out the chopped-off hair when you have finished.

If you want to dress the beard in a precise way, hair spray will help a little. One part of spirit gum mixed with one or two parts of alcohol and brushed on lightly and sparingly will give you more control. This works well on mustaches. You can also spray it on with a hair lacquer atomizer (from a beauty shop supply store). Best control is to spray with clear Safeguard Spray-on Bandage (\$1.50 in drugstores). Check the direction of the spray first before aiming at your face and wear glasses or close your eyes. Too much Safeguard will make a beard stiff and whitish.

A second technique is to cut combed-out strands of long hair into shorter bunches suitable for the



Wool curl, unstraightened fibers, straightened curl, straightened fibers.

Mohair, unstraightened fibers, straightened mohair, straightened fibers.

NSD-H fiber.

MAKING A STUBBLE BEARD

Making a stubble beard involves an entirely different procedure. First prepare several teaspoons of chopped up hair by cutting 1/8th inch lengths off the end of a big bunch of straightened crepe. Grays and mixed colors will give the most natural effect. Spread some hair particles evenly on a folded hand towel or handkerchief. Apply gum sparingly to one section of the face, beginning below the jaw, and press the cloth against it. The hairs will stick to the skin as thickly or thinly as they had been placed on the cloth. Repeat the process until all the areas where the beard would grow have been covered. Try to apply the fibers sparingly along the edges of the beard. You can use other adhesives for stubble beards; even cold cream will hold the short hairs.

OTHER ARTIFICIAL HAIR MATERIALS

Now let us consider the other principal hair substitutes, wool curls, mohair, and synthetics. Wool curls come in thick corkscrew curls. It is similar to wool crepe except that the fibers are softer and have large waves instead of small kinks. Wetting makes it less wavy but not straight (see photo). An iron would be required to do that. The fibers are about an inch shorter than the wool crepe kind and are prepared and handled in the same way. The choice of colors is limited. Generally straightened crepe hair is superior to wool curls. Use them only when you want softness and waviness. Mohair is a rayon mixture which comes in a wavy, unbraided strand. The waves are smaller than those in wool curls. Wetting makes them less definite but the material is not recommended because the fibers are softer and much shorter (5 to 6 inches) than crepe. Mohair can be handled like crepe and wool curls. The choice of colors is good.

In the synthetic category there is not just one type of hair substitute but dozens. Many of them are blends of various synthetic fibers. They range from cheap types used in doll wigs to the kinds found in ladies' fashion wigs. The synthetic hair shown in the photographs is sold by Paramount Theatrical Supplies (so are wool crepe, wool curls, and mohair). It is a blend called NSD-H, an abbreviation for Nylon, Saran, Dynel and some human hair. It is sold in straight or wavy strands

about thirty inches long for \$1.50 per ounce (about twice the cost of the other materials). The fibers are the same length as the strand. The choice of colors is excellent. NSD-H looks very much like shiny natural hair but it is too straight and coarse for most beard work and is limited to certain types of wigs. The difficulty with it is that it cannot be dressed easily with water as can most hair substitutes. The hair will respond a little better if wet with a wave-setting lotion and pinned into shape until dry. The most effective method is to spray KEYLON Crystal-Clear Spray Coating (hardware store) and arrange the hair before it dries. Krylon glues the hair permanently. If it becomes too shiny, blow some transparent powder on it. Do not spray Krylon on the face to dress beards. It may irritate the skin.

A CAUTION

I have not suggested using a curling iron because it is hazardous for amateurs and very tricky with many hair substitutes which singe easily. Crepe hair is not very inflammable but an open flame can ignite it so you should not smoke or leave lighted cigarettes around. Since there are other inflammable items which you use occasionally, such as alcohol, acetone, hair spray, etc., no smoking whenever you use make-up is a wise practice.

HAIRDRESSING AND WIGS

A very important part of any horror make-up is the appearance of the hair on the top of the head. Hence you must either create the right effect with your own hair or wear a wig or headress. The remainder of this chapter will describe what you can do with this phase of your make-up.

USING YOUR OWN HAIR

It is always easier to use your own hair whenever it can be fixed properly. Let it grow as long as possible before your make-up job because a short fresh haircut is almost impossible to work with and most weird characters have fairly long hair. It's a good idea to set your hair before you apply your make-up so that it will be dry when you are finished. Soak your hair with water or use some inexpensive wave-setting lotion from the dime store if your hair is stubborn. Comb it into



Cap marked for Werewolf #2 wig.



Pressing hair into latex.



Back of wig finished.

shape, exaggerating the setting a little since the hair will lose some of the set when dry. You can hold the hair in place while it is drying with hair clips or pins.

Comb out your hair when you have finished your make-up. If it will not stay the way you want it, spray some hair lacquer on it. When you want to make it look oily and stringy, use Bandoline (sold in drugstores). Face powder gives a dry, dead look to the hair and can also add interesting color effects to it. Green powder, for instance, gives hair a moldy look. Yellow ("Japanese") is good for mummies and gray for ghouls. A combination of colors is often effective. Hair color can be changed more realistically with liquid mascara. There are shades for whitening the hair or making it black, blonde, red, etc. Other make-up materials, like STEIN'S Liquid Make-up, may be applied to the hair but the effect will not be as strong as with liquid mascara. There are also temporary hair coloring sprays, called NESTLE'S Streaks 'n' Tips, which are very good but rather expensive. You can combine two or more of the materials listed above and you can find others which are useful. Just be careful only to use products which are meant to go on the hair or skin or are non-toxic.

OBTAINING A WIG

There will often be times when you cannot get the right effect for your make-up with your own hair. Then you need a wig or headdress. The possibilities of buying or renting a suitable wig are not very good. The cheap ones sold in novelty stores are worthless. Paramount Theatrical Supplies offers a good selection of inexpensive wigs made of hair substitutes and also makes wigs to order. How-

ever the usefulness of these wigs for monster make-up is limited.

Schools and amateur theatrical groups can rent good wigs made of real human hair at reasonable rates, but individual amateurs will find that wig-makers are reluctant to deal with them. If you want really good, professional wigs, I suggest that you write to BOB KELLY-WIG CREATIONS, 151 West 46th St., N.Y.C., for information and rates. His wigs are the best quality for the least money. If you ever rent a wig, treat it carefully because they are costly. Don't trim any of the hair or the foundation. Place it on your head the way you want it, lift up the front edge slightly, brush some spirit gum under it, and press the edge back in place with a clean cloth. You can apply most make-up materials over the edge except liquid latex. Use only water or hair spray on the hair. Remove the wig carefully so that you don't tear it. Use acetone to dissolve the gum if it does not come off easily.

MAKING A WIG

Making your own monster wigs is the one certain way to get a good effect without much expense. The process is not very difficult and you already have most of the know-how. You have learned how to make a rubber bald-head cap which will serve as the foundation for your wig, and you know how to prepare and handle artificial hair. All you need to learn now is how to glue the hair to the rubber cap.

A good adhesive to use on a rubber cap is some uncolored liquid latex such as sold by Paramount Theatrical Supplies. J & J Duo Surgical Adhesive works as well but is more expensive. GOODYEAR Plibond is the next choice. Spirit gum does not



Hair for dark streaks is pasted in each row first.



Hair pasting completed.



Cutting down to size.

stick well on rubber. Rubber cement will stick but dries too quickly. The most convenient and economical artificial hair to use for most wigs is straightened wool crepe hair except when you need very long hair, in which case NSD-H would be best.

PROCEDURE

The procedure is to glue the hair in rows on a sturdy bald cap. The pattern of the rows and the direction in which the hair is pasted depends on the type of wig you want. The photos show the making of the wig for the Werewolf Make-up #22. Lines were marked on the rubber cap with a make-up pencil to show you the pattern for the rows, but normally you do not have to make such lines unless you find it helpful.

The procedure for applying hair to a rubber cap is first to daub on a thick ribbon of latex with a stick. The ends of a piece of prepared hair are pressed into the latex with the edge of a table knife or a similar tool. The pieces of hair should be the maximum length that may be needed in the area they are attached to. The hair for the Werewolf wig was much longer than necessary. When I made it, I hadn't decided whether to do a bushy-haired wolfman or a close-cropped one. The wig also had stripes of darker hair in the front. Bits of the dark crepe were pasted in the proper spots as each row was applied.

TRIMMING AND DRESSING YOUR WIG

When all the hair has been glued on and the glue has dried, comb it very gently with a comb or, better yet, with a flexible wire brush such as is sold for pets (there's one in one of the photos). Then wet the hair and dress it approximately as

you want it. Whatever trimming you do should be done after this first dressing has dried. Barber shears are recommended.

After the trimming, give the wig a final dressing with water or materials described earlier for your own hair. If you want to make one wig serve for other make-ups, trim it and apply as little to it as possible. The same wig was used first for Mr. Hyde and then for Quasimodo. Actually if I had been more foresighted, I could have used the Werewolf wig, untrimmed for Mr. Hyde, then, after some cutting for the Hunchback, and finally, completely trimmed, for the Wellman.

I have not had occasion to make a built-up wig, such as worn by the classic Frankenstein monster, for any of the make-ups in this book. If you want to make one, I suggest the following method. Use a thick latex bald cap for a base. Buy a large box of non-sterile (cheaper), absorbent cotton, an 8 oz. bottle of Elmer's Glue-All (or similar glue), and a one-inch paint brush. Dilute the glue with an equal amount of water. Put the bald cap on a head block. Paint some glue over the cap and apply a large piece of cotton to the area to be built up. Now brush glue on top of the cotton, wetting it through, brushing from the center towards the edges. The cotton will be flattened considerably, so you continue adding more pieces of cotton on top of, and next to, the first piece until you get the shape you want.

Allow the cotton to dry out overnight. It will be quite stiff and durable. You can glue hair to it with liquid latex or Elmer's. If all or part of it should look like skin, model nose putty or mortician's wax over it, seal it with flexible collodion, and make it up.

chapter 11

DERELICT



Gary Evangelist,
age 17.

ADVANCED MAKE-UP

HERE is a good make-up for you to try out some of the new techniques you have learned. It's an old bum with a horrible eye whom I call, "the derelict". You need nose putty or mortician's wax, preferably wax, or you can try both. You also need non-flexible collodion, flexible collodion or Sealer, cold cream, a ping pong ball, model paints and some greasepaints.

PREPARE A HORRIBLE EYE

First, of course, you should paint a nice dead eye on the ball with model paints as described in the

chapter on eyes. Trim it so that it will fit as closely as possible over your own eye when closed. If you do not want to be so fussy, you can model a cruder eyeball out of nose putty and paint it with greasepaints. This has one advantage which is that you can make the cornea bulge instead of being a perfect sphere. There is also a method of havinz it both ways. You could model putty over the ping pong ball eye to give the bulging cornea effect, coat it with a layer or two of flexible collodion, and then paint it carefully with model paints.

Step 1—Putty started.



Step 2—Putty holds eye.





Step 3—Scars added.



Step 4—Make-up roughed in.

STEP 1

Start by wetting your hair and messing it up. The more you need a haircut, the better. Use a small piece of adhesive tape to hold the eyelid shut. It will be less tiring than trying to hold it shut voluntarily. Then begin building up your nose, the cheekbone, and the eye area. If you are using both putty and wax, the putty works well on the nose but the mortician's wax is better for the rest. (It can be used for the nose too). By building more putty on one side of the nose and then more on the other side at the tip, you can create a broken or twisted nose (study the photos).

STEP 2

Use a little cold cream on your fingers to smooth the putty or wax. When you have the nose and the cheekbone fairly well modelled, stick the eye into position and model eyelids around it. Use a small make-up brush dipped in cold cream to smooth the edges of the lids.

STEP 3

Now add a narrow ribbon of wax running up through the eyebrow to make the scar on the forehead. When you have blended in the edges you can use any pointed instrument to make a jagged cut down the middle of it. Next clean the wax and cold cream off the skin around the constructions with cotton and acetone, particularly below the eye where the other scar is to go. Now create that scar by painting non-flexible collodion from under the eye down to the mouth in an irregular line. From the middle of this scar, paint a branch

towards the wax cheekbone and continue it on the wax by cutting it with a tool. Add another coat of collodion where you want to deepen the scar effect. If you think some more scars would be good, now is the time to paint them on.

STEP 4

Next, paint a layer of flexible collodion or Sealor over the wax and putty. Then start making up the face with greasepaint, preferably the soft kind in a tube. STEIN #13 or FACTOR #6 are good sallow shades or you can add a bit of black or green to a normal flesh tone to get a sickly color. Applying the grease with a piece of red rubber sponge will give the wax constructions some pore texture if the sponge is pressed firmly. After the base is on, add strong high lights and shadows as shown in the photo. Use a cream color for high lights, and a grayish brown for the shadows. A brownish maroon or a color about the shade of natural lips is right for darkening the scars. Powder it all sparingly.

Lastly, paint a coat of spirit gum or clear shellac over the eyeball to make it look wet. Then get into the most disreputable clothes you can find, give your hair a final muss and get some dirt on your hands and neck. In my youth I walked down some busy city streets one evening in a similar make-up. Several pitying passers-by handed me monies when they saw my wretched condition. It might happen to you too, but watch out that the police do not pick you up for vagrancy.





WEREWOLF

NUMBER TWO

The werewolf make-up described earlier in the book was as simple as possible. This one has all the trimmings. In fact, I have included a number of steps which are not necessary for this particular make-up but which you might use for other werewolves. These unnecessary steps will be pointed out as we go along. Do not hesitate to take the short cuts or to make changes because it will still be a long job.

PREPARING THE WIG AND TEETH

The preparations for this make-up include a wig and a set of lower teeth. Both have been described in the chapters on those subjects. The only comment which I'll add here is that you can leave the streaks of dark hair out of the wig if you want to. There is another way that you can get almost the same effect with less work. It's explained later in this section.

PREPARING THE EAR TIPS

Another item to make in advance is the pointed ear tips. The simplest and best method which I have devised for amateurs is as follows: get a table-spoon (but not a good silver one which might become stained) and tape a piece of string to the handle so that you can hang it up. Dip it straight into some flesh-colored latex (from Paramount Theatrical Supplies) until the widest part of the bowl of the spoon is below the surface (not much further). Let the latex drain off and hang it up to finish dripping and to dry. As the dripping stops, a large drop of latex will form at the tip of the spoon. Touch it lightly with your finger to remove most of it. Do this until it stops forming. When the latex has dried, repeat the dipping procedure. Five or six times like that should be enough. The latex will be thicker at the tip and slightly pointed. Let it dry overnight before trying to remove it from the spoon. Then dust it with powder and loosen it

from the spoon's surface by inserting a knife under the latex. Get some powder on the inside of the latex too before pulling it off. There is a pattern here to show you how to trim the bottom edges.

PREPARATIONS FOR THE HANDS

No werewolf make-up is really complete without fur and claws on the hands. If you want to do this, make your long fingernails ahead of time. Buy a sheet of medium-thick (.0075 or .010) cellulose acetate (clear "celluloid") in an art store or save acetate which covers packages of many products. Soak small strips of it in a mixture of one part acetone, two parts alcohol, and one part of water until soft. Then wrap and hold (or tie) the acetate around a round object of the right size until it is dry. Make ten pieces; then cut them to fit your fingers. Make a nail point by mixing a little greasepaint with flexible collodion in a small container. Apply it generously to the under side of the nails and let it dry thoroughly.



Pattern for the ear tips.



Noah Da Feo, age 20.



Nose partly lengthened.



Ear tip attached.

Another way to bend acetate is to coat one side of a narrow (3/4 inch) strip with a heavy coat of non-flexible collodion. In fifteen or more minutes it should curl up quite nicely.

Remember to prepare your crepe hair ahead of time too.

MATERIALS NEEDED

Now here is the list of the make-up materials which you will need for this werewolf: crepe hair in medium brown and (this is optional) light brown, dark brown, gray, and extra dark brown or black, Factor's nose putty, spirit gum, Stein's soft greasepaint (in tubes) #11 Mullato Brown, Stein's greasepaint sticks, #24 Dark Brown and Black, mortician's wax, flexible collodion, black face powder (optional for streaking hair), neutral powder, alcohol, cold cream, barber shears, sculpture tool, powder brush, and make-up brushes of various sizes.

STEP 1—NOSE

The first step of the make-up is to begin the nose by blending on a thin layer of nose putty and then adding more putty to build up the shape. I have modelled most of one side of the nose first to show you where the putty needs to be added. Use a wooden sculpture tool to do the nostrils and other details. Smooth the surface with your fingers or a brush dipped in cold cream.

STEP 2—EARS

The ears come next. Paint the rubber tips with flexible collodion so that the greasepaint (applied later) won't sink into the latex and change color. Then paint spirit gum on the inside edges of the ear tips and slip them on quickly before the gum gets tacky. If you want to join the rubber tips to your own ears in the most realistic fashion, fill in the part of your ear just below the rubber with mortician's wax and blend it to the rubber edge. Paint a coat of flexible collodion over the wax.

STEP 3—MAKE-UP

Applying the make-up base comes next. The #11 Stein's greasepaint is a good, grayish brown col-

or. Paint your ears and nose with a wide brush, use your fingers for the rest of your face. Use the #24 (dark brown) stick to paint wrinkles and shadows and to darken the tip of the nose. Some of the shadows which I did on the sides of the face and forehead were later covered by hair so they are not necessary for this make-up. I put them in to show you how to paint the face when you want to do a werewolf with less hair.

Don't fuss too much with the wrinkles and shadows at this time because you will probably have to redo some of the make-up after pasting and trimming the hair. Powder your face generously with neutral powder and remove the excess with the powder brush. Be careful when powdering and brushing the putty nose and wax ears. You

Dark greasepaint partly applied.





First layer of hair is low on neck.



Two more layers finish neck.



Second layer on chin.

can make them more durable by painting them with flexible collodion after brushing off the powder and then applying and powdering a second coat of greasepaint over the collodion.

STEP 4—WIG

The next step is to put on your wig and glue the edge down with spirit gum. It is not necessary to make-up the rubber edge, as I did, since hair will be pasted over it. However, if you should plan a different werewolf with part of the forehead bare, you would have to make-up the edge. Use Rubber Mask Greasepaint or use regular greasepaint after painting the rubber with flexible collodion or Factor's Sealer.

STEP 5—PASTING HAIR ON THE FACE

Now we come to the application of the hair. This

Make-up completed.



is a job which can be very frustrating if you are in a rush or not careful. Have a big bunch of straightened crepe blended and ready (see the chapter on hair regarding straightening, mixing and pasting). I mixed light brown, medium brown, and dark brown gray to get a rough, streaky kind of hair. You can skip the mixing and just use medium brown if you want to. I also used extra dark brown (almost black) for streaks in the wig and on the face but you can skip this also and get the streaks in a way I'll explain later.

The steps to follow in pasting the beard have been explained in the chapter on hair and are well illustrated here. Remember to powder the greasepaint before applying the gum.

Before starting on your forehead, flatten down your eyebrows by painting them with spirit gum and pressing them with a wet rag. This will make it easier to paste hair over them. Now start glueing short, thick, pre-cut bunches at the edges of the wig. Use all one color or two as I did. Add more layers downwards till the eyebrows are covered. Keep the hair thick.

STEP 6—TRIMMING AND COLORING HAIR

Next, brush out the loose hair and start trimming. Take it slow and carefully; you can cut yourself. Keep removing the cut hair with a soft brush. I cut the crepe quite short except on the neck. There have been some werewolf make-ups with longer hair.

There are some further touches that you may give to the hair after trimming it. Some make-up artists give the hair a grizzled effect by passing a very hot curling iron over it to singe the ends. That's too dangerous for most of you, so I have a substitute technique that gives a similar effect. Singed hair turns a grayish yellow. You can make a mixture of Stein's Liquid Make-ups that can be brushed over the hair, giving a singe color. Mix small amounts of #13 Purple Sallow or #5 Ivory Yellow with #16 Negro Brown (or all three together which is best) until you get a grayish cof-



Dark brown hair used below cheekbones.



Forehead partially covered.



Hair all pasted and combed.

Hair after trimming.



fee and cream color. Test in on a scrap of hair to see how it looks when dry. It should not be too light or it will simply look like gray hair.

Brush the mixture on so that a scattering of top hairs and ends are generously tinted. Now you can also get the effect of darker patches of hair or stripes (as shown in the original sketch) by leaving those areas untouched by the single color. You can also apply black face powder with a brush to darken certain parts of the beard or wig. The powder will penetrate the fibers better than a liquid or grease.

FINAL TOUCHES

When all the hair work is done, check the make-up. Some of it has probably been rubbed off or you may find that the skin needs to be darker to go with the hair. If you want to repowder after touching up, don't use a puff. Clean your largest make-up brush (with acetone) and use it to pat powder onto the areas that need it.

Keeping greaselines on the lips, particularly the inside, is very difficult. You can stain the moist part (and the tongue too) with food colors. Mix all the colors together until you get a blackish color.

Now you can put in your set of false teeth. If you want to hold them in very tightly, read the instructions in the latter part of the chapter on teeth.

Now you should get into your costume if you haven't done so before. The last thing you do is your hands. Glue hair (straight or unstraightened) on the back of your hands leaving the knuckles and finger joints bare. Then attach the nails which you prepared in advance. This is not easy. The only really secure way is to wrap transparent adhesive tape around each nail and fingertip. Make-up will hide the tape a little bit. Otherwise you can put a dab of nose putty or sticky wax (coating from Bonbel cheese) on each of your fingernails and squeeze the false ones over it.



QUASIMODO

Quasimodo, the Hunchback of Notre Dame, is one of the most fascinating monstrous characters of literature on the screen. Since he is more ugly than evil, the greater the face is distorted by the make-up, the better. The make-up which Jack Dawn created for Charles Laughton's portrayal of the hunchback was, I think, one of the greatest horror jobs ever seen in films. Its main feature was that Laughton's right eye was covered up and a weird eye was placed much lower than normal.

I have not copied any particular Quasimodo make-up here, but I have used the low-right-eye idea which is so effective. The eyeshell which I used was a little large and thick for the job. I think you would have better luck with an eye slightly smaller than life size and trimmed so that it does not stick out so much from the cheek. Before you start your own Quasimodo, I suggest that you read my comments about asymmetrical make-ups in the instructions for the "Split Face" Make-up.

THINGS TO PREPARE

The items that you should prepare in advance are the eye, the wig, and a costume. The first two items have been covered in special chapters. I have taken a short cut on the wig. I trimmed and re-dressed the wig which I made for the Mr. Hyde make-up and used it for this. It is often easier to change a wig you already have than to make a new one.

A proper costume for Quasimodo cannot usually be improvised from old clothing around the home, so I suggest that you make a jacket yourself. Go to a department store and buy three yards of the cheapest plain brown material you can find. I paid \$1.29 per yard for some "suede" cloth which looked like leather and was excellent. Next find a simply-made coat at home like a bathrobe or raincoat to make a pattern from. Make a pattern out of newspaper of each section of the coat but make the back section wider to allow for the hump. You can make a large collar or leave it off and add a separate hood as I did. Lay your cloth on the floor and trace the patterns with chalk allowing two inches between them. When

you cut them out, leave an extra inch of material around each pattern. Buy a tube of Jiffy Sew (glue) in the dime store. Lay your pieces of material on the floor as if the coat were inside out. Apply a thin line of Jiffy Sew between the front and back pieces along the chalk line and press them together. Make each sleeve separately and then glue it into place. Just proceed slowly and make sure you are putting the pieces together correctly before gluing. If you are in doubt, pin them together, reverse the coat and try it on carefully to check yourself.

For Quasimodo you also need some tights. You may be able to borrow a pair of stretch tights or you can dye a pair of long underwear with Tintex. Use some of the left-over brown fabric to make floppy tops for your shoes. Get an old piece of rope for a belt around your jacket and some old shoes laces (preferably leather) to lace up the front of the jacket and hood. For a hump, you can stuff a large plastic bag with crumpled paper and tape it to your skin before you put on the coat. Remember to crumple up the costume and get some powder or dirt on it ahead of time so that it will have "character".

MATERIALS NEEDED

The materials which you will need are: nose putty, mortician's wax, spirit gum, modelling tools, cold cream, adhesive tape, large box of gelatine, bread crumbs, small paper cups, artist's spatula or butter knife, measuring spoons, a pot of very hot water, liquid latex (small bottle, flesh colored, Par-mount's), latex sponges, FACTOR CTV-6W Rubber Mask Greasepaint (or a similar shade), pale or neutral powder, some lining colors, and a hair dryer or fan, if possible.

STEP 1—COVER EYE, BUILD NOSE

The first step is to tape your right eye shut. I prefer the old-fashioned cloth adhesive tape for this. Put a narrow piece of cotton or gauze over your lashes so they will not become stuck to the tape. Seal the area completely with tape. Next apply a thin layer of nose putty to the tip of the nose to make sure it is sticking well and then build



Noah De Feo, age 20.



Step 1—Eyes covered, nose built up.



Step 2—Eye attached.

up the entire nose with putty until you have the approximate size and shape.

STEP 2—ATTACH EYE

If you have already modelled putty lids on your false eye, you can stick it in place against the side of the nose. If not, attach the eyeball in place with bits of putty around the edges and proceed to create the lids.

STEP 3—FINISH MODELLING

Now add the putty above the eye and over the cheekbone area or you may use mortician's wax for these parts. Complete the modelling of the putty or wax constructions with the aid of your modelling tools and smooth the surface with your fingertips, lubricated with cold cream.

Block out your left eyebrow by applying spirit gum to it and then pressing the hairs down flat with a wet piece of cloth. Spread a thin layer of

mortician's wax over it to obliterate it completely and coat that with a sealer or flexible collodion. While you are at it, paint a sealer over anything else made of wax.

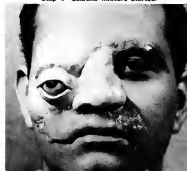
STEP 4—GELATINE

The next major step is building up the mouth area. I used a gelatine mixture because it is the most flexible material available to amateurs but you could use mortician's wax or nose putty if you prefer. I described the method of using gelatine mixed with bread crumbs in Chapter 6, but I am repeating it here for your convenience. The mixture I used was two teaspoons of unflavored gelatine and one teaspoon of plain bread crumbs (prepared type) to two or three teaspoons (three teaspoons equal one tablespoon) of very hot water. Since this material sets quickly, I mix about ten batches of the dry ingredients in small paper cups using measuring spoons to put the proper amount of gelatine and crumbs into each. Get a pot of very hot water from the faucet. If you add two teaspoons

Step 3—Modelling finished.



Step 4—Gelatine mixture started.





Step 4—Gelatin mixture finished.



Step 5 & 6—Latex coat and make-up applied.



Step 7—Wig attached.

to one cup and mix fast with your spatula, you will get a thick sticky mass which must be "battered" onto the skin very quickly before it sets. Adding one tablespoon (three teaspoons—to a cup will give you a mixture which will not jell as quickly but which cannot be applied as thickly. What I do is to use thick batches at first to build up the main form. Then I use the more diluted mixture to smooth it over. (This is a tricky material to use, so if you have not used it before getting to this make-up, I suggest that you practice with it first). Getting a smooth surface is the difficult thing here. After doing this make-up, I discovered a way to get a better surface. Add two or three teaspoons of cold water to one teaspoon of gelatine. Don't stir—let it soak. The mush which results can be "battered" into the cracks of the gelatine-crumbs build-up. Since it remains mushy, use as thin a layer as possible.

STEP 5—LATEX COAT

When the gelatine construction work is finished, apply a coat of liquid latex over it to keep it from becoming dried out and stiff. I pour some latex into a bowl and use a large piece of foam latex as an applicator. Try to prevent thick spots of latex which will take too long to dry. Use a fan, a hair dryer, or an electric heater with a blower in it to dry the latex but do not use much heat or the gelatine will soften and lose its shape. It is very easy to have trouble with the lips sticking together. First the gelatine sticks but you can part the lips by wetting them with your tongue. Then when you coat them with latex there is the danger of the latex sticking together, so it is best to keep your mouth open while you apply latex, dry it,

and dab on some Rubber Mask Greasepaint to first one lip and then the other. The greasepaint will keep the latex on one lip from sticking to that on the other. Incidentally, all of the materials mentioned can be used on the moist part of the lips without harm.

STEP 6—MAKE-UP

The next step is the coloring. Because of the latex, you should use Rubber Mask Greasepaint. I used the CTV-6W shade because it is deep olive color which seems to me appropriate for the character. You may prefer something else. I use a piece of red rubber sponge for an applicator. You can add some purplish color to your lips, some shadows around your eyes and any other character work that helps your face. Then powder it lightly with neutral powder. Now give the flesh a more life-like coloring by delicately stippling on some reddish greasepaint with a piece of rough red rubber sponge. You should pick up very little on the rubber sponge so that when you tap it on your face it will just make small reddish specks. Certain areas of the face generally have more red pigmentation than others, such as the end of the nose and the cheeks. You need not powder over this unless the make-up has become too greasy.

STEP 7—WIG

You can glue the wig on now with spirit gum or Duo Surgical Adhesive and paint a little Rubber Mask Greasepaint over the edges of the rubber base. Wet the hair and arrange it in a matted fashion. I did not put eyebrows on this make-up because their absence gives a homely effect. However, most Quasimodo make-ups except Laughton's have had bushy ones.



Mr. Hyde

ADVANCED MAKE-UP

Dr. Jekyll and Mr. Hyde by Robert Louis Stevenson is one of the greatest horror stories in literature, one that you must read if you have not done so already. Several films have been made of the story, some good, some terrible. From the standpoint of make-up conception, the best so far was the 1932 production with Frederick March. Although techniques were more primitive then, the Mr. Hyde make-up, created by Wally Westmore, was the epitome of human bestiality and evil. It has influenced my make-up more than any other. Noah DeFoe is my model again.

PREPARATIONS AND MATERIALS NEEDED

A wig and upper and lower teeth must be made and crepe hair prepared ahead of time. Consult the special chapters on those subjects for instructions. Besides the wig, teeth, and the materials for the processes just mentioned, you will need some rubber mask greasepaint, a bit of nylon net, some dental impression cream to hold the false teeth in, and a hairdryer.

MAKE-UP PROCEDURE

The first step is for you to build a nose and brow of mortician's wax (Natur Plasto recommended). Seal the wax with a coat of flexible collodion or FACTOR Sealer when completed. Next you can start giving the skin a coarse-crikkled texture, using the latex stipple with cotton technique described in Chapter 6. You remember you first paint gum on one section of the face; slap on a hunk of cotton with the fibers in the same direction as the wrinkles will form; pull off the excess, leaving a thin layer of cotton stuck to the skin; apply a coat of liquid latex (made for use on skin) or Duo Surgical Adhesive, and stretch the skin in the proper direction while the latex is being dried by the hair dryer.

EYE TRICK

Before wrinkling the sides of the face, there is a little trick you can do under the eyes with a thin strip of nylon net. The idea is to pull the lower eyelids slightly and also to create "bags" under the eyes. Cut two pieces of net a little more than a quarter of an inch wide by two inches long. Spirit gum the upper ends below the center of each eye

about a quarter of an inch below the eyelashes (see the photos). Press with a clean cloth until the net is firmly anchored. Then, while pulling on the strip to the desired amount, gum down the lower inch and a half of each strip.

After the eyelids have been pulled down, you can proceed with the wrinkling of the sides of your face with latex stipple and cotton. Since the mortician's wax looks so smooth, I also gummed on a layer of cotton and latex over the brow construction but I did not stretch it. I handled the nose another way which I will describe later.

RUBBER MASK GREASEPAINT

Put the wig on now and gum down the edges. The make-up base goes on next. Rubber mask greasepaint will cover the latex skin texture and will not turn color so I suggest it. However, you can try regular greasepaint. It probably will work fairly well in this case. In rubber mask grease I suggest that you get a CTV-10W. If you do not have time to special order it from Factor, get instead any shade from 26 to 30 from Paramount and doctor it with lining colors. For instance, you can mix a little black greasepaint into the RMGP and get a dark grayish flesh color. Mix only small quantities in your palm or on a palette using a small spatula or table knife vigorously to blend the pigments. Apply your make-up as sparingly as possible particularly where you are going to paste the beard. I used a coarse red rubber sponge to put the make-up on the nose. Pressing the surface with it gave the nose the necessary pore texture. You can use regular lining colors to accent lines and shadows, principally around the eyes, frown lines between the eyes, and naso-labial furrows (from the sides of the nose towards the mouth corners). Blot off excess grease from the areas where the beard is to go and powder these areas well, but powder sparingly on the rest of the face.

PASTING THE BEARD

Wool crepe hair, medium brown or medium brown gray, which has been straightened should be used for the beard and eyebrows. I say, "beard" but it is not really a regular beard. The effect should be



Nose and brow modelled out of wax.



Cotton applied to spirit gum.



Most of the cotton plucked off.



Skin stretched while latex on cotton dries.



End of nylon net gummed below eye.



Bottom of net pulled down and gummed.

Cotton gummed to cheeks.



Excess cotton pulled off.



Latex applied, skin stretched while drying.





Cotton gummed over wax brow.



Make-up base and shadows applied.

more like than fur. The order of applying the crepe is the same as for a regular beard except for the area below the jaw line. The hair should be pasted in layers beginning near the Adam's apple and working upwards with the free ends pointing down (as for the Werewolf). Apply the crepe sparingly, especially on the sides of the face. Trim it as short as you can. If you hold the scissors so they point straight up when you do most of the trimming, you will get the best results.

EYEBROWS

I used a different method for the eyebrows. I cut the hair first, about three-quarters of an inch long, and stuck it on bit by bit starting near the temple and working towards the nose with the free ends upwards. It looks more natural if you use hairs that are slightly curved.

Crepe hair pasted sparingly.



HOLDING THE TEETH IN

Now we come to the main feature of this make-up, the teeth. I hope you have taken some pains to make an impressive set. Getting them to stay in is important if you are to be able to use your fiercest facial expressions. You should refer to the chapter on teeth for the details on holding false teeth in with dental impression cream. Briefly, mix about a half teaspoon of the powder with an equal quantity of cold water and put a small amount in the false teeth where your own teeth will go. Carefully press the false plate into position, starting with the central portions and working toward the edges. If any impression cream oozes out, you can feel it and wipe it off with your finger. Hold your teeth firmly until the cream sets. Then the suction will hold them on. Do not forget that there should be holes or grooves in the pink wax base of the false teeth so the impression cream will cling to them also.

Beard trimmed and eyebrows added.





NEW FRANKENSTEIN MONSTER

The Frankenstein monster is probably the most famous of all monsters in literature and films. He is the ideal monster, a mixture of the human and the inhuman, terrifying in his appearance and strength, evil and destructive but mostly because he is abused and unloved. Many people unconsciously feel sorry for the monster and identify with him. One basic difference between us and him is that when the world is mean to us we do not have his power to hit back, but we would love it.

For me, the only great Frankenstein monster make-up was the one on Boris Karloff in the original FRANKENSTEIN. The make-up by Jack Pierce was beautifully done and Mr. Karloff's thin, hard face was perfect for the role. In the next film, THE BRIDE OF FRANKENSTEIN, he looked almost as good but there were changes in the make-up which did not improve it. By the time SON OF FRANKENSTEIN was made, Mr. Karloff had gained weight and so the corpse-like thinness was lost. None of the actors who have played in the part since then have had the right physical characteristics and consequently none have been really frightening. I know that many young people would like to make themselves up as Frankenstein but since it is unlikely that you look like a young Boris Karloff, I am not going to describe that make-up. I have decided to give you a new version of the monster, one which will look very hideous on any face and also which will illustrate some advanced techniques that you can use for your own creations. Incidentally, I wonder if you realize that the Karloff Frankenstein monster does not look at all as he is described in the book. The make-up on Christopher Lee in the CURSE OF FRANKENSTEIN attempts to follow it, but I think the one I show here is closer as far as the skin is concerned. Here is how the book describes him: "—Great God! His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was a lustrous black, and flowing; his teeth of a pearly whiteness; but these luxuriances only formed a more horrid contrast with his watery eyes, that seemed almost of the same color as the dun white sockets in which they were set, his shriveled complexion and straight black lips." (The book, by the way, is not easy reading and I do not recommend it except to determined fans.)

What I have attempted to do with this make-up is to give the appearance of facial muscles, bones and blood vessels showing through transparent yellowish skin. I did not use hair because it looks soft and I wanted to do something with the head which would indicate that a brain had been put in but which would be different from the old Frankenstein. What I came up with was a metal plate to replace the top of the skull. This is possible since metal is used in surgery to replace areas of the skull which have been crushed. I am afraid that much of the gruesomeness of the make-up will not show in the pictures because the weird transparency of the skin is more apparent to the eyes than to the camera, but it was most effective.

MAKING A METAL SKULL PLATE

This is a difficult and time-consuming make-up as I have done it, but it could be simplified quite a bit without losing much of the effect, so I will mention possible shortcuts as I go along. What you will have to prepare in advance is the metal paste, some blood vessels, and a costume. Finding the metal may be difficult, but shaping it is easier than you might think. What you need is a sheet of lead 1/32 of an inch thick and about 7 x 9 inches. Inquire at your local hardware store or look in your classified telephone directory. If there is no listing under "Lead", try "Copper". Some firms, like REVERE COPPER AND BRASS, also make lead. Trim off the corners of the lead sheet until you have the largest possible oval. Then get a baseball (preferably softball size) and an old bath towel. Fold the towel once or twice and put it on the floor or a work table. Put the lead sheet on the towel and start hammering it with the baseball, not too hard. Pound the whole surface but more and harder in the center. Hold the ball so that its seams will not strike the lead. As the metal begins to curve, always hold it so that the spot which you are hammering is flat on the towel. It is better to work on a thinner pad of towelling than a thick one because you will make smaller dents in the lead and be able to control the shaping better. Try the metal on your head occasionally until it has just enough cup to fit. Rubbing the ball on the inside of the lead as you maneuver it on the towel helps smooth out the dents. Now get some coarse steel wool and some very fine.

Carefully polish it with first one and then the other. It will tarnish quickly, so you will have to give it another rub with the fine steel wool just before you use it.

MAKING THE RUBBER CAP

Next you must make a white rubber bald cap which is two or three times thicker on top than usual (about 1/16 of an inch). Buy clear latex and add some white liquid make-up (STEIN'S) to it (about two teaspoons per 5 oz.). Before adding the make-up, let it settle and pour off the excess clear fluid. Keep the edges of the cap fairly thin as usual. Cut the cap to fit properly around your ears and then put the cap on your head with the lead piece on top. Hold the metal in the best position and trace its outlines on the cap. Take them off and draw a careful oval inside the outline at least a half an inch smaller on all sides and cut it out. Now put the lead on your head first and pull the cap on so that the edges around the hole overlap the edges of the metal. Put some strips of adhesive tape over the edges to hold the lead in place and remove the whole headpiece. On the inside tape all the edges of the metal securely to the rubber, then remove the tape from the outside. Later you can use some of the gelatine mixture to seal the outside rubber edge to the lead.

If you cannot find the lead or do not want to take the trouble, you can make a substitute out of rubber. Make a white rubber cap with a large hole in the top as I have described ahead. Then make another thick cap or just the top half. It must be bigger than the hole so that it can be attached to the inside of the main cap as the lead was. Before actually attaching it, paint or spray it with silver paint. Paint, hardware and art stores sometimes also have a silver paste in a tube, called Rub 'n' Buff, which you can spread on with your finger and buff with a cloth.

MAKING THE BLOOD VESSELS

Get some smooth, soft white string about 1/16 of an inch thick for the blood vessels. Color about four feet red and the same amount blue by rubbing lining colors onto the string and spreading the make-up with your fingers.

MAKING THE COSTUME

The costume is just a crude, collarless black coat made by the technique which I described in the Quasimodo make-up section. I put a coarse piece of material around the neck in place of a shirt. The pants can be just about anything but the whole thing should be very wrinkled and dusty. Your shoulders can be made broader by taping a piece of bent cardboard to each shoulder so that it sticks out a few inches. The coat sleeves should be quite short in order to make the arms seem long.

PREPARE THE BACK OF THE HEAD

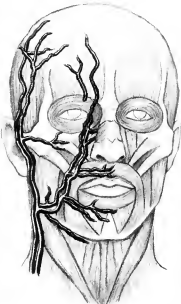
There is one difficulty which you will have in applying this make-up which I did not: that is doing the back of your head. The best thing for you to do is to put all the make-up on the back of the headpiece before putting it on, even the night before. If you can, get a friend to wear it while you make it up or put it on the best head block that you can improvise. If you coat the gelatine

well with latex, it will not dry out overnight (the description of the application which follows will provide details).

STEP 1—HEADPIECE AND MORTICIAN'S WAX

I have made a sketch of facial muscles and blood vessels to help guide you. Now we can start. Give the lead a final polish with some fine steel wool. Put on the whole headpiece and glue down the edges of the rubber cap with spirit gum. Model the tip of the nose to look like the two pieces of cartilage that are under the skin. Also build up the bridge of the nose to look like the bone which

Diagram of facial muscles and blood vessels.





Gregory Parker, age 17.



Wax and putty structures.



Thick cotton for jaw muscle.

a skull has just above the nose hole. Now use mortician's wax to form the cheekbones. If you want to save time, you could leave out the wax build-up along the brows (which I did next). Then coat the wax with a sealer and make-up all the structures with white greasepaint and white powder. The cartilage on the tip of the nose can be a pale yellowish gray.

STEP 2—THE MUSCLES

The next major step—making the muscles—takes a lot of time if done carefully, so here is where you can take some short cuts if you want to. The muscles which you should make are: the big one on the side of the jaw, the thin ones from the cheekbone towards the upper lip, and those covering the lips and the upper eyelids. The rest could be painted on with the liquid make-up or with a

dark rose-colored greasepaint (make a pale gray from white and black and mix it with red). Pure red can be used to darken the edges of the painted muscles and white streaks to highlight the middle parts.

Making the muscles out of cotton is the same technique we used for Ghoul #2. You paint an area of the skin with Karo Syrup and apply a hunk of cotton, but this time the cotton should be shaped carefully so it will be the form you want when it has been wet. The wetting mixture is two parts of STEIN liquid make-up to one part of FACTOR Water Soluble Hair Lace Adhesive. The make-up shade I used was #13 with enough red food color added to give a rose color. (It would be better to have too little red than too much.) I used about three ounces of the mixture for the whole job.

Thick cotton here also.



Fairly thick cotton to hide lip contours.





Jaw muscle shaped, cotton on temple.



Making brow muscles.



Thick narrow piece for these muscles.

When applying the liquid, I use a 3/8 or 1/2 inch make-up brush and I start at the edges of the cotton, brushing outwards, and work inwards using enough to soak through to the skin. After the piece is wet, I poke it into shape or make creases in it with the handle of the brush.

You can see from the pictures the order in which I applied the muscles but you can do it any way that suits you except that you should leave the eye and neck areas till last. If any muscle puzzles you, refer to the anatomical diagram since my make-up is not exact. You will notice that I added a triangle of white make-up on the chin where the jawbone is supposed to be exposed. The cotton on the neck was given special treatment because of the rubbing it would be subject to. After the liquid make-up was applied, some Duo Surgical Adhesive was pressed

into the entire surface with a piece of foam latex. When all the cotton muscles had been applied, any bare skin was painted with the liquid make-up. Finally, little streaks of red food color were painted with a fine brush on all the muscles to represent muscle fibers and to emphasize the edges.

STEP 3—BLOOD VESSELS

The next major step is the application of surface blood vessels. Squirt a thin trickle of Duo Surgical Adhesive along the path upon which you want to adhere an artery or vein. Lay one end of a precolored string at the start of the adhesive and press it along the glue in as wavy a line as possible. Have scissors handy to cut off the excess length. Repeat this procedure until you have as

Lower lids completed, uppers being shaped.



Red streaks painted on muscles.





Arteries and veins glued on.



Gelatin applied to one side.

many arteries and veins attached as you want. Refer to the photographs and the anatomical diagram for the position of the blood vessels. The veins and arteries run more or less parallel to each other.

STEP 4—GELATINE SKIN

The last major step is the application of the gelatin which looks like transparent yellow skin. This time we will not add any crumbs to the gelatin and we will keep it fairly thin because it has to be brushed on. You should get the large (1/2 lb.) box in your supermarket and empty all the packages into a large jar. You also need measuring spoons, spatula or stirrer, new one-inch paintbrush, several empty frozen juice cans, and a pot of nearly boiling water. My procedure was to put four level tablespoons of gelatin in a can, add four (or slightly more) tablespoons of the hot water, stir it quickly, and put it aside until it was cool enough to brush on the face with the paint brush. Stir it occasionally as it cools. When it reaches a comfortable temperature, you will have to work fast before it gets too thick. Do not try to brush it when it has thickened or you will get big lumps. If you cannot manage it, add a half tablespoon more hot water to the next batch. While you are using one can, have a second mixed and cooling. Then mix up a third before you use the second. When your brush gets stiff, dip it in the pot of hot water.

I started applying the gelatin on one side up near the metal piece and worked downwards. I did not try to get it on thick with the first coat but just to get it spread. Later I added another coat or two on top and made it thicker. Actually, I made it a little too thick in spots and concealed what was underneath too well. So don't overdo it. One diffi-

culty is that the gelatin tends to drip off the ears and jaw and make "icicles." You have to keep brushing these bottom edges to prevent this. Do not cover the head top; just carry the gelatin over the latex edge and fill the gap between the rubber and the metal. If you want to, you can fill that gap beforehand when you do the back of the headpiece. Another difficulty is painting around the eyes and mouth. Certainly you should leave that till last and be most careful. Use a half-inch make-up brush instead of the paintbrush and try to keep the material out of the lashes. To keep the gelatin from drying out around the eyes, you might add one tablespoon of glycerine to a mixture of four of gelatin and four of hot water. Then you will not have to apply a layer of latex near the eyes.

STEP 5—LATEX COAT

The final step is coating the gelatin with uncolored liquid latex to prevent drying (Paramount Theatrical Supplies has it). The technique was described in the Quasimodo make-up section. It is possible that adding glycerine to all the batches of gelatin would eliminate the need of the latex. Since I have not tried it, I suggest that you test it ahead of time to see how well it brushes and how long it remains soft. One caution—the more glycerine you add, the less sticky the gelatin becomes. If you use a hair dryer to dry the latex, be careful that you do not melt the gelatin.

REMOVAL

Removing the make-up is not as hard as it looks. Most of it will peel off like a mask. Some pieces of gelatin will probably stick but plenty of warm water will get them off. If the make-up has stained the skin with red, use liquid shampoo instead of soap. (J & J Baby Shampoo is good).



END

